Royal Academy of Music Prospectus 2011

'The Royal Academy in London is an institution that is internationally known and recognised as representing the highest values of music and musical society'

Daniel Barenboim, February 2010

The 2009 Guardian University Guide ranked the Royal Academy of Music as **Top Specialist Institution** and **Best for Music**

'The Royal Academy of Music's teaching is outstanding. So is the value it adds. And in a performance art where work can be precarious, it rolls out musicians who are highly employable'

The Guardian, May 2009

'A full house; ecstatic applause; a major milestone in music triumphantly unveiled. I can't imagine a more spectacular concert'

The Times, October 2008

'A magnificent performance… superbly and spontaneously played by eager musicians from the Royal Academy of Music'

Gramophone, January 2008

'And what singers!'

Opera, January 2008

Welcome

Principal
Professor Jonathan Freeman-Attwood

Principal's PA:
Kate McKiernan Hon ARAM
Telephone 020 7873 7377
Email k.mckiernan@ram.ac.uk

'The Academy exudes a cosmopolitan confidence in tune with the global classical music business... Teaching is outstanding. So is the value it adds. And in a performance art where work can be precarious, it rolls out musicians who are highly employable'
The Guardian, May 2009

'An excellent project from the Royal Academy of Music, outstanding... a really good recital... there's a lot to enjoy here, and to admire'
BBC Radio 3 'Building a Library', March 2010

Professor Jonathan Freeman-Attwood
BMus, MPhil, Hon RAM, FKC

Studied at University of Toronto and Christ Church, Oxford. Recording producer for numerous independent record labels including Channel Classics, BIS, Chandos, Naxos, ASV, Hyperion, Simax etc., many of which have won major awards and prizes.

As a trumpet player, he has performed widely with solo recitals and discs of sonatas and concerti, including 'Bach Connections'. His series of solo discs for Linn Records encompasses 'The Trumpets that Time forgot' with John Wallace, 'La Trompette Retrouvée', 'Trumpet Masque' and, most recently, 'The Romantic Trumpet' in 2010. Broadcaster for BBC, New Grove contributor, critic and writer on performance for numerous publications.

Trustee of the Associated Board of the Royal Schools of Music, Young Concert Artists Trust, Countess of Munster Trust, Mendelssohn Scholarship Foundation, etc., and member of the University of London Collegiate Council.

As Dean of Undergraduate Studies 1991–5, he directed the first cycle of the Academy's BMus programme. Vice-Principal and Director of Studies 1996–2008, and Principal since July 2008. Appointed a Professor of University of London in 2001 and a Fellow of King's College, London in 2009.

Since it was founded back in 1822, the Royal Academy of Music has become one of the most recognisable names in music.

Great traditions do not guarantee future success, but at the Academy they do inspire us to achieve an especially happy blend of continuity and cutting-edge work. Cherish as we do our distinguished alumni, fine teachers and enterprising study programmes, at the Academy we never simply rest on our reputation. Every day we question the quality and effectiveness of our work, reappraising our primary goal: to realise the potential of each and every musician here. Remaining the most stimulating, dynamic and friendly musical environment, we want every student — wherever they come from — to make their individual mark and to leave equipped for the realities of professional life.

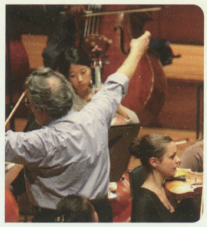
Exploring a musical personality, at the same time as 'toughening up' for a career, is an exciting collaborative challenge for students and staff alike. I myself thrive on it. There is no dogmatic 'school of teaching' at the Academy; our staff represent many different pedagogical and creative lineages for students to embrace as they choose.

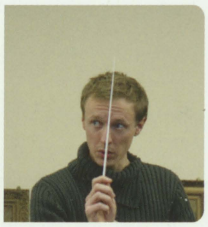
But there is one 'Academy way'. It is where young 21st-century musicians are expected, as never before, to communicate their art with a blend of passionate advocacy and entrepreneurial purpose. Music will only keep on being a central part of people's lives if it is closely allied to the many other cultural shifts which we see around us.

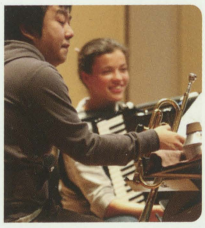
All of this happens at the Academy in a seemingly endless range of activities. Orchestral and chamber music, 'period' and contemporary music, musical theatre, opera, music for new media: all are guided by some of the world's greatest musicians — a roster of regular visitors who are devoted to the Academy and our students. Apart from constant improvements to our Regent's Park site (witness the bright new foyer and practice block), we also draw increasingly on technology, our museum, our archives, our peerless stringed instruments. Students engage in ground-breaking community projects — activities central to the task of building important and fulfilling careers. Our 'Alumni Network' is a new portal for professional development and networking which allows students to remain part of the Academy family for decades to come.

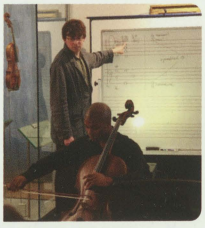
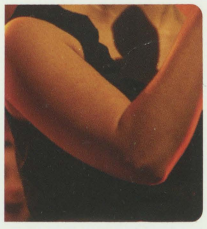
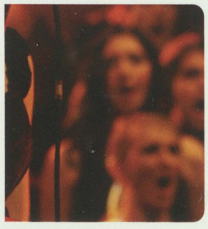
Happy and productive studentships, and successful professional placements, contribute to our consistently exceptional ratings in national student surveys and education league tables.

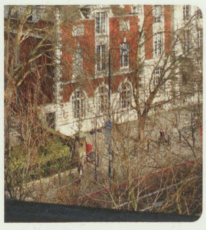
A prospectus can only say so much. Come and see the Academy for yourself, arrange consultation lessons, come to concerts and events, talk to current students — and ask all those difficult questions! You will receive a warm welcome.

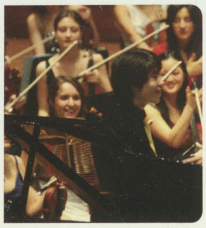


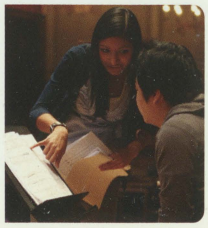
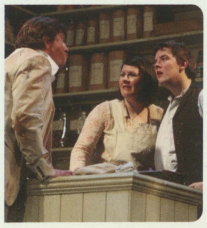
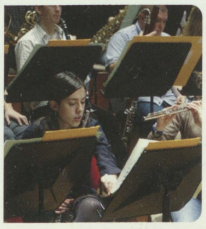








Becoming a Professional

Deputy Principal
Mark Racz

Deputy Principal's PA:
Eileen-Rose McFadden
Telephone 020 7873 7351
Email e.mcfadden@ram.ac.uk

Mark Racz BA, MFA
American-born pianist, teacher and music educator Mark Racz studied at Rutgers University and the Manhattan School of Music, and with Nadia Boulanger at the Fontainebleau School of Music. He has lived in the UK since 1980 and has performed widely as a soloist, accompanist and chamber musician, with a particular interest in early-20th-century music. He has given numerous master classes at the conservatoires in Weimar, Bucharest, Krakow, Beijing and Shanghai. He was Vice-Principal of Birmingham Conservatoire before moving to the Academy in 2008.

'We've had plenty of opportunities to be dazzled this past month… from student performers of the Royal Academy of Music'
Daily Telegraph, February 2008

'Some of the most talented and ambitious young musicians in the world'
Paul Morley writes about the Academy in The Observer

Above: Sir Colin Davis in rehearsal

Performance is at the heart of all our work at the Academy, and we present over 400 public events every year. If you decide to study with us we'll particularly endeavour to give you a real sense of what professional musical life will be like for you after you have graduated.

For example, we believe it is essential for students to have the experience of working with professional conductors of the highest artistic stature. Sir Colin Davis, Sir Charles Mackerras, Yan Pascal Tortelier and Trevor Pinnock are all regular Academy visitors, and 2009–10 also featured performances with Semyon Bychkov and Sir Mark Elder.

Our students perform at major London venues including the Southbank Centre, Wigmore Hall, Royal Albert Hall and Kings Place, as well as at the Aldeburgh and Spitalfields festivals. We collaborate regularly with the Juilliard School, most recently in a chamber orchestra project at Wigmore Hall in 2009 and a chamber music concert at Lincoln Center in 2010. 2011 will see the premières in London and New York of a new opera by Sir Peter Maxwell Davies co-commissioned by the Academy and Juilliard. Academy students are regularly chosen for the chorus of the Glyndebourne Festival, a well-established starting point for an operatic career.

One unique feature of performance at the Academy is our range of collaborations in which students perform literally 'side-by-side' with players from major professional ensembles. For example, in 2009 students performed Stockhausen's *Tierkreis* with Birmingham Contemporary Music Group at the Aldeburgh Festival, and in 2010 Academy students performed with the London Sinfonietta in George Benjamin's 50th birthday concert at the Queen Elizabeth Hall.

The Royal Academy of Music / Kohn Foundation Bach Cantatas monthly concert series has rapidly become a firm fixture in London's concert life. It provides unique opportunities for students to work with some of the world's leading professionals on this challenging and rewarding repertoire.

We're extremely proud of our graduates' successes: recently Adam Walker (2009 graduate) and Denis Bouriakov (2004) have become Principal Flutes of the London Symphony Orchestra and New York Met respectively, and Dominic Seldis (1992) Principal Double Bass with the Royal Concertgebouw Orchestra. Our graduates are also developing outstanding solo careers: recently, at the BBC Proms alone, Yevgeny Sudbin (2006) made his debut playing Rachmaninov and current students Karen Geoghegan and Karim Said were concerto soloists. Alissa Firsova is writing a new work for the 2010 Proms. Most recently of all, Iestyn Davies (2002) has won the Royal Philharmonic Society's Young Artist Award, and Jack Liebeck (2003) won the Classical BRIT Award for Young British Performer.

Your own professional career could begin here. Please read on to find out more.

Broadening Musical Horizons

Deputy Principal
(Programmes and Research)
Timothy Jones

Please contact:
Catherine Jury, Academic Secretary
Telephone 020 7873 7361
Email c.jury@ram.ac.uk

Timothy Jones MA, DPhil, LTCL
Timothy Jones studied at Christ Church, Oxford. A specialist in Viennese classical music, and the relationships between analysis, interpretation and performance, he has previously held appointments at the Universities of Oxford and Exeter and at the Royal Northern College of Music. As a keyboard player has performed widely in seventeenth- and eighteenth-century music and has premièred many contemporary works. He is particularly interested in the role of improvisation within composed musical structures. Appointed Reader of the University of London in 2010.

'Both their singing and acting were ideal, worthy of DVD-ing, our version of immortality. The casting was strong throughout... a fine evening, with Sian Edwards conducting with deep insight'
The Spectator, November 2008

'The performance was a model of vitality, concentration and period authenticity'
SundayTimes, March 2009
(Bach Cantatas Series)

Above: Open Academy in the museum

Whether you are a performer or a composer, work in your principal-study discipline at the Academy will take place in the context of a formal programme of study. Our programmes are designed to enable you to develop your musical knowledge and the broad range of musical, intellectual and life skills that are essential for a successful career in music in the 21st century.

Studying at the Academy is a transformative experience. Of course, lessons with your principal-study teacher will strengthen and extend your technique, and — together with a wide range of performance opportunities — they will give you encouragement and the space to develop as an interpreter. But we also aim to broaden your musical horizons in other ways, whether by exploring the contexts of music-making, introducing you to new repertoires, deepening your knowledge of performance traditions, boosting your musicianship through high-level aural training, or getting to grips with the notational, theoretical and critical issues that can inform your understanding of musical possibilities. Above all, we will encourage you to make connections between all these activities: to think musically and creatively for yourself.

We believe that all Academy students should be able to communicate the power of music not just in their performing or composing, but also in written and spoken form. We recognise that studying at this level is demanding and we take great care over the ways we support our students' learning. This is not just a question of the enviable collective range of expertise and experience of the Academy's teaching staff, or the incomparable resources of our library, collections and museum, but also the emphasis on individual lessons and small-group teaching at the core of our programmes.

All our programmes of study benefit from the Academy's vibrant research culture, which has particular strengths in the investigation of musical creativity. In the 2008 national Research Assessment Exercise 70% of the Academy's research submission was judged to be 'world leading' or 'internationally excellent' with a further 25% 'internationally significant', giving the Academy a significantly higher research quality profile than the other British conservatoires.

The Academy's outstanding track record in postgraduate professional and research training was recognised in 2009 by the award of a Block Grant Partnership with the Arts and Humanities Research Council, guaranteeing a number of postgraduate grants over the next five years and giving the Academy greater autonomy over the awards. Details of the application process are available on the Academy's website.

Performance

Director of Artistic Planning:
Nicola Mutton BA, Hon ARAM

Picture: Rachel Podger directs a rehearsal.

International Chair of Conducting and Orchestral Studies:
Sir Colin Davis CBE, Hon RAM
Conductor Laureate:
Sir Charles Mackerras CH
Principal Guest Conductor, Symphony Orchestra
Yan Pascal Tortelier Hon RAM
Principal Guest Conductor, Concert Orchestra
Trevor Pinnock CBE, Hon RAM
Griller Chair of Chamber Music
Professor Thomas Brandis Hon RAM
Visiting Professor of Music
Pierre-Laurent Aimard

Performance training at the Academy prepares students for an increasingly demanding and diverse professional life and encompasses chamber, symphonic and operatic repertoire, media music of all kinds, and musical theatre and jazz collaborations.

See pages 44—5 for more details.

'The Sinfonietta mingling happily with the excellent students of the Royal Academy of Music's Manson Ensemble'
The Times, February 2010

'Excellent... performed with vigour and authority by the Royal Academy of Music students'
Sunday Times, February 2008

'This is an ensemble [Royal Academy Soloists] which plays with the attention to detail one would expect from a string quartet, and the character and unanimity of its performances were a constant joy'
The Strad, September 2009

'The capacity audience enjoyed sparkling period performances of late and middle period Cantatas... rapturously received... it was a worthy launch of a superb new concert series which has already become a highlight of London's musical calendar. My advice: book early!'
Arietta, journal of the Beethoven Piano Society of Europe, Spring 2010

2008–2010 Highlights

> Royal Academy Opera productions including Handel's Semele with Sir Charles Mackerras, Britten's Albert Herring with Nicholas Kok, Cavalli's Il Giasone with Jane Glover, Humperdinck's Hänsel und Gretel with Sian Edwards and Haydn's La Fedelta Premiata with Trevor Pinnock.
> Orchestral concerts with Semyon Bychkov, Pablo Heras-Casado, Sir Colin Davis, Sir Mark Elder, Thierry Fischer, Edward Gardner, Stephen Hough, Pietari Inkinen, Susanna Mälkki, Tadaaki Otaka, Leif Segerstam, Ignat Solzhenitsyn and Yan Pascal Tortelier.
> Orchestral masterclasses with Pierre-Laurent Aimard and Leon Fleisher.
> Period Instrument Baroque Orchestra concerts with Laurence Cummings, Sir Charles Mackerras, Trevor Pinnock, Rachel Podger and David Watkin.
> Manson Ensemble (contemporary music) concerts at Aldeburgh Festival, Birmingham CBSO Centre and Southbank Centre with George Benjamin, Baldur Brönnimann, Oliver Knussen, Diego Masson and Franck Ollu.
> Side-by-side projects with the London Sinfonietta including UK premières of Nono's Prometeo and Grisey's Les espaces acoustiques as well as George Benjamin's 50th birthday celebrations at the Southbank Centre.
> Orchestral and chamber music collaborations with Juilliard School including BBC Proms and Wigmore Hall invitations and visits by Academy ensembles to New York.
> Royal Academy Soloists concerts at Bury St Edmunds Festival, Kings Place, The Lighthouse Poole and Wigmore Hall.
> Annual Song Circle concerts at Wigmore Hall.
> External residencies and concert series at Kings Place, Colston Hall Bristol, Norfolk & Norwich Festival, Chichester Festival and regular invitations from Wigmore Hall.
> Annual performances in the London Jazz Festival, including Stan Sulzmann's 60th Birthday concert also featuring John Taylor, events at Kings Place and showcase gigs at Pizza Express Soho and Ronnie Scott's and a monthly Academy jazz night at the 606 club.
> Musical Theatre and orchestra performance at the Royal Albert Hall as part of Elton John's fundraising event for the Academy.
> Stephen Sondheim 80th birthday celebrations with productions of Assassins and A Little Night Music.
> BBC broadcasts of Manson Ensemble at Southbank Centre and BBC Proms Composer Portraits.
> CD recording projects: Song Circle, Premier Prix, All-American Brass and live recording of Handel's Semele with Sir Charles Mackerras.

Your Principal Study

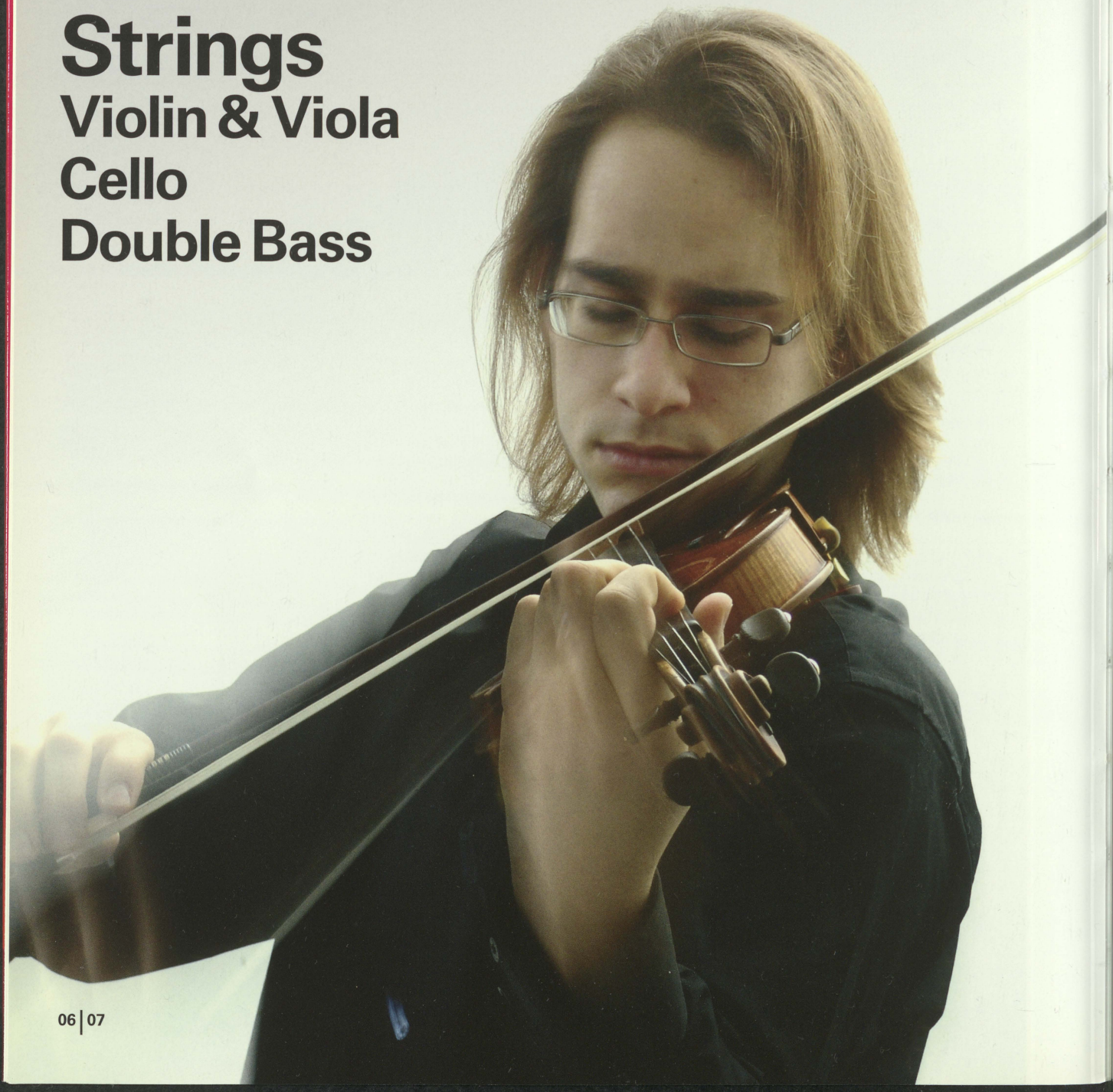
Giovanni Guzzo

'This is my second year of my Postgraduate studies, which I started straight after finishing my BMus degree here. Being at the Academy has been such a fulfilling experience, not only for what I've learned as a violinist but also for what I've learned as a human being. And being in London, you can take the afternoon off your practice and go to the National Gallery and be inspired by Picasso or Fragonard, or just go and listen to one of the world's leading orchestras.

All of my performing life in the Academy has been great preparation for the profession — working with prestigious musicians has really given me a clear view of what I want to achieve with my music, whether it is solo, chamber music or orchestral playing. I have discovered a wide range of new repertoire from having worked with composers such as Sir Peter Maxwell Davies, who can be just as fascinating about Beethoven as when he talks about his own music.

The Academy is really like a big supportive family, whether it is your teacher or just someone you meet in the hallway. You really feel at home the whole time. It is a truly magical experience.'

Strings
Violin & Viola
Cello
Double Bass



Head of Strings
Jo Cole FHEA, ARAM
Jo Cole studied at the Academy with Florence Hooton and David Strange. A member of the Academy of St Martin's and Co-Principal Cello of the City of London Sinfonia and Orchestra of St John's Smith Square, Jo has had a distinguished orchestral career and has been an active chamber musician since 1984. She has also worked in period performance and in international community projects. Before coming to the Academy she was Assistant Head of Strings at the RNCM with particular responsibility for orchestral training.

The Academy's outstanding tradition of training string players of the highest calibre is given testimony by the number of alumni pursuing careers as soloists or principals in orchestras and ensembles world-wide. Through a programme of solo, chamber and orchestral performance, the Academy comprehensively prepares students for a professional career. Many students perform with the European Union and Gustav Mahler Youth Orchestras.

Chamber music is a major component of all students' work, and international quartets work each term with student ensembles. Top players audition annually to join the Royal Academy Soloists, an elite string ensemble of fourteen players directed by Clio Gould who perform around the UK.

Your Audition (see p.59 for general details)
Please see www.ram.ac.uk/strings

The Teachers
Students have access to several members of the faculty for chamber music coaching, but * indicates a professor with special responsibility in this important area.

Professor Emeritus of Strings
Professor David Strange FRAM

Violin
Remus Azoitei MMus, ARAM
Diana Cummings FRAM *
Richard Deakin MMus, FRCO, FRAM
Mayumi Fujikawa Hon ARAM
Clio Gould AGSM, Hon RAM
Erich Gruenberg OBE, Hon RAM, FGSM, FRCM
Maurice Hasson Hon RAM
Hu Kun Hon RAM
Sophie Langdon ARAM
Mateja Marinkovic Hon ARAM
Nicholas Miller ARAM
Lydia Mordkovitch Hon RAM, FRNCM
György Pauk Hon RAM, Hon GSM
(Ede Zathureczsky Professor of Violin)
Igor Petrushevski Dip Moscow Conservatoire, Hon ARAM
Tomotada Soh Hon ARAM

Visiting Professors of Violin:
Professor Thomas Brandis Hon RAM
Tasmin Little FGSM, Hon ARCM
Aleksandar Pavlovic Hon RAM
Maxim Vengerov Hon RAM

Viola
Philip Dukes Hon ARAM
Yuko Inoue BA, PPRNCM, Hon ARAM
Garfield Jackson FRAM *
Martin Outram MA, FRAM *
Paul Silverthorne FRAM
James Sleigh ARCM, Hon ARAM
Matthew Souter AGSM, Hon ARAM

Visiting Professors of Viola:
Jerzy Kosmala
Hartmut Rohde Hon RAM

Cello
Robert Cohen Hon RAM
Jo Cole FHEA, ARAM
Lionel Handy ARAM
Josephine Knight FRAM
Mats Lidström Hon ARAM
Felix Schmidt Hon ARAM
David Smith FRAM, FRSAMD *
Professor David Strange FRAM

Visiting Professors of Cello:
Colin Carr Hon RAM
Steven Doane

Double Bass
Duncan McTier BSc, ARCM, FRNCM, Hon RAM
Graham Mitchell ARAM
Rodney Stewart FRAM

Visiting Professors of Double Bass:
Edgar Meyer
Peter Pühn Hon ARAM
Dominic Seldis FRAM

Griller Chair of Chamber Music
Professor Thomas Brandis Hon RAM

Duo Tutors
Jennifer and Angela Chun

Instrument Collection
The Academy has 'one of the premier and most accessible collections in the world' (The Strad, March 2006). Many of the 250+ stringed instruments are available to students. The staff of the on-site workshop advise students on maintenance of their own instruments, and a bow specialist visits regularly for rehairs and repairs.
Instrument Custodian: David Rattray Hon ARAM

2009–2010 Highlights
> Chamber music masterclasses with Thomas Brandis, Jerzy Kosmala, Aleksandar Pavlovic and Hartmut Rohde
> Violin masterclasses with Thomas Brandis, Sergey Kravchenko, Tasmin Little, Jasna Maksimovic, Aleksandar Pavlovic, Sylvia Rosenberg, Zvi Zeitlin, Max Zorin and Virginie Robilliard
> Viola masterclasses with Roger Benedict , Jerzy Kosmala, Tatjana Masurenko and Hartmut Rohde
> Cello masterclasses with Colin Carr, Robert Cohen, Steven Doane, Martijn Vink and Paul Marleyn
> Double bass masterclasses with Matthew McDonald, Peter Pühn and Dominic Seldis
> Visits by the Vanbrugh and Skampa quartets
> Royal Academy Soloists concerts, directed by Clio Gould
> Numerous solo and ensemble performances

Recent string graduates perform with all the major UK orchestras, and with many orchestras and ensembles internationally.

Some recent students:
Thomas Gould (graduated 2006), soloist and leader of Britten Sinfonia
Simone Lamsma (2005), competition winner, soloist and recording artist
Clare Duckworth (2003), principal second violin, London Philharmonic Orchestra
Kaoru Yamada (2004), no.6 violin, Royal Philharmonic Orchestra
Louisa Tuck (2006), principal cello, Northern Sinfonia
Rachel Helleur (2004), cello section member, Berlin Philharmonic
Dominic Seldis (1992), principal double bass, Royal Concertgebouw Orchestra
Matthew Midgley (2000), principal double bass, Rotterdam Philharmonic Orchestra
Georgina Poad (2007), double bass section member, Royal Concertgebouw Orchestra
Badke String Quartet (2005), first prize, Melbourne International Quartet Competition

Senior Administrator:
Esmé Acton BA, Hon ARAM
Telephone 020 7873 7395
Email strings@ram.ac.uk
Open Day: 22nd September 2010

Vocal Studies

Heimi Lee

'I studied at university to postgraduate level in Korea, and decided to come to London because it's so easy to travel throughout Europe from here, which creates so many opportunities. I started in the Vocal Faculty, and am now in my second year with Royal Academy Opera.

I've performed at Wigmore Hall with Song Circle, and also in the big Messiaen festival in 2008 — for which I also sang on BBC Radio 3. I've taken part in masterclasses with great singers including José Cura, Robert Tear, Barbara Bonney and Yvonne Kenny. They gave me very useful advice about how singing should be almost effortless when it's done well — about how to make things happen without actually trying too hard.

The biggest highlights for me have been singing in productions of Hänsel und Gretel and La Calisto. I'm also doing Nanetta in an opera scene with John Copley and have learned a lot from him.

I'm starting to develop my career outside the Academy, preparing arias for auditions, and have some work lined up for the summer after a casting director saw me here as Gretel.'

Head of Vocal Studies
Mark Wildman FRAM, FRSA
Chorister in Gloucester Cathedral before studying at the Academy with Henry Cummings and Rex Stephens, and later with Rupert Bruce Lockhart. A national and international competition prize-winner, his career began as a member of BBC Singers and he subsequently performed as bass soloist in UK, Europe and USA. Students' recent successes include prizes in many major competitions. Many current and former students sing as principals in major opera companies internationally.

The fine traditions of the Vocal Faculty are perpetuated by a new generation of eminent teachers, with comprehensive training which prepares students for their careers in opera and concert repertory. Apart from intensive vocal and technical study and associated disciplines, students enjoy regular repertoire coaching and specialist training in historical performance (including the critically-acclaimed Bach Cantatas series, in collaboration with the Kohn Foundation) and new music. The curriculum is enriched with very regular masterclasses and workshops given by outstanding international performers.

The **Postgraduate Vocal Studies Course** incorporates a **preparatory opera curriculum pathway**, designed for students who demonstrate operatic potential at their audition but who would benefit from a period of consolidation in both vocal technique and stagecraft. These students may progress into Royal Academy Opera subject to further audition. In addition to core singing lessons, vocal coaching, language tuition, acting and movement classes, weekly individual and ensemble opera coaching and stage work classes prepare students for fully staged and costumed opera scenes, with a professional director.

Those aiming for a career in solo concert and or chamber choir work can take a specialist **recital/concert curriculum pathway**. In addition to weekly singing lessons and coachings, there is a comprehensive programme of language and song classes as well as specialist classes in oratorio, historically-aware performance and contemporary music.

The Academy welcomes applications from prospective **undergraduate singers** who clearly demonstrate professional potential and stamina allied to vocal, musical and intellectual maturity.

Students have opportunities to sing in the Chamber Choir for oratorio performances, and in the chorus for Royal Academy Opera. The members of Song Circle, who are selected by audition, record an annual CD and perform at the Academy and Wigmore Hall.

Your Audition (see p.59 for general details)
See www.ram.ac.uk/vocal for full guidance.

Recent Masterclasses include John Mark Ainsley, Sir Thomas Allen, Barbara Bonney, Susan Bullock, Chevalier José Cura, Dame Anne Evans, Diane Forlano, Helen Lawrence, Dame Felicity Lott, Dennis O'Neill, Thomas Quasthoff, Dame Kiri Te Kanawa, Robert Tear and Sir John Tomlinson.

The Teachers

Visiting Professors
John Mark Ainsley Hon RAM
Sir Thomas Allen CBE, Hon RAM
Barbara Bonney Hon RAM
Susan Bullock BMus, FRAM, LRAM
(Marjorie Thomas Visiting Professor of Singing)
Chevalier José Cura
Angelika Kirchschlager Hon RAM
Dame Felicity Lott DBE Hon RAM
Dennis O'Neill CBE, DMus, Hon RAM
Robert Tear CBE, MA, Hon RAM, FRCM, FRSA
Dame Kiri Te Kanawa Hon RAM

Singing Professors
Alexander Ashworth MA (Cantab), Dip RAM, ARAM
Nicholas Clapton MA
Jennifer Dakin ARAM
Ryland Davies FRNCM, FWCM
Philip Doghan BA, Hon ARAM
Diane Forlano Hon RAM
Glenville Hargreaves BMus, Hon ARAM, GRSM, ARMCM, FRSA (Associate Director of Opera)
Jane Highfield GRSM, LRAM
Anne Howells ARMCM, Hon FRMCM, Hon RAM
Julie Kennard BA, ARCM, Hon ARAM
Neil Mackie CBE, CStJ, Hon DMus, FRSE
Joy Mammen Hon RAM
Ann Murray DBE
Alison Pearce AGSM, Hon ARAM
Jean Rigby FRAM
Elizabeth Ritchie LRAM, FRAM
Sarah Walker CBE, LRAM, FRCM, FGSM
Lillian Watson AGSM
Mark Wildman FRAM, FRSA

Operatic Coaches are listed under Opera on the following pages.

Vocal Repertoire Coaching
Robert Aldwinckle
Mary Hill MA, LRAM, Hon ARAM, ARCM
Audrey Hyland BA, Hon ARAM
Iain Ledingham MA, FRAM, FRCO
Jonathan Papp ARAM, Dip RAM, GRSM
Ingrid Surgenor MBE, FRAM, FWCMD, GRSM
Clara Taylor FRAM, FRSA (Song Circle)
Dominic Wheeler BA, ARCO, ARCM, Hon ARAM

Song Classes and Languages
Ludmilla Andrew BA, Hon ARAM (Russian)
Maria Cleva Hon ARAM (Italian)
Florence Daguerre de Hureaux ARAM (French)
Mandy Demetriou Hon ARAM (Movement)
Emanuela Ferrari-Osborne Laurea cum laude, MA, Hon ARAM (Italian)
Geraldine Frank BA, Hon ARAM (German)
Karen Halliday (Movement)
Julie Kennard BA, ARCM, Hon ARAM (Oratorio, English Song)
Iain Ledingham MA, FRCO, FRAM (German Repertoire; Choirs)
Johanna Mayr MagPhil (German)
Anna Motzo (Italian)
Victoria Newlyn (Movement)
Ian Partridge CBE, Hon RAM, LGSM
(Lieder and English Song)
Karen Rabinowitz Hon ARAM (Acting)
John Ramster BA, Hon ARAM (Acting)
Richard Stokes MA, Hon RAM (Lieder Interpretation)
Nicole Tibbels BA (French)

Recent Student Successes
Many Academy graduates have performed principal roles with the Royal Opera House, La Scala, New York Met, English National Opera, Glyndebourne, Opera North, Scottish Opera, Welsh National Opera, Opera de Paris and many more.

They have also become Wigmore Young Artists; finalists in Cardiff Singer of the World; BBC Radio 3 New Generation Artists; Jette Parker Young Artists at the Royal Opera House; Kathleen Ferrier Award winners including Song Prize 2009; winners of Miriam Licette Award and Royal Over-Seas League Competition. Academy graduates were first and third in the 2008 Kathleen Ferrier Bursary and first and third in the 2009 National Mozart Competition.

Senior Administrative Co-ordinator:
Chris Loake Hon ARAM
Telephone 020 7873 7384
Email voice@ram.ac.uk
Open Day: check www.ram.ac.uk

Royal Academy Opera

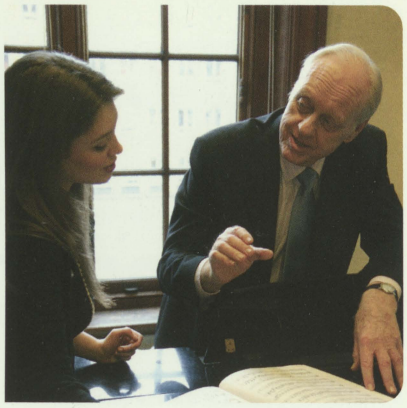
Roberto Ortiz

'When I auditioned here I was offered a place with Royal Academy Opera, but I decided to first do a year of vocal studies to get a wider experience. With grateful thanks to a scholarship, I'm now studying Opera. My teacher Ryland Davies shares all his knowledge with me — not just technique but the experience he has gained over many years as a professional performer and a caring human being.

I have worked here with Dennis O'Neill, Jose Cura, Charles Mackerras, Jane Glover — the list is a long one. The movement and language training has been very valuable too. And I had the good fortune to go on the Solti Te Kanawa course last summer, where I studied with Jose Carreras.

We work hard here, with classes all day, and that's great for building up stamina. I have high objectives for my career — you have to aim high, I say — and I'll need to be fit and strong to achieve them.'

Director of Opera
Prof. Jane Glover CBE, MA, DPhil, Hon FRCM
Music Director, Chicago's Music of the Baroque since 2002, Music Director, Glyndebourne Touring Opera 1981–85, Artistic Director, London Mozart Players 1984–91. Conducting engagements include Royal Opera House Covent Garden, English National Opera, Glyndebourne, Berlin Staatsoper, Royal Danish Opera, New York City Opera, Opera Australia and Teatro La Fenice. Her book *Mozart's Women* was nominated for the Samuel Johnson Prize and the Whitbread Prize. Univesity of London Professor from 2010.



Royal Academy Opera is a specialist and intensive postgraduate MA course for those with the potential and aspirations to succeed as principals at the highest international standard. The concept of the human body being the singer's instrument is fundamental; physical fitness, agility, stage technique, communication and vocal skills, together with a broad repertoire, are all prerequisites for today's opera singers. Classes in body-work and movement, stage technique, the mainstream European languages, singing lessons and vocal coaching form an integral part of the weekly training schedule.

The three annual productions are directed by highly-experienced professional conductors with Academy orchestras. In recent years, students have enjoyed the inspiring leadership of Sir Colin Davis, Sir Charles Mackerras and Trevor Pinnock. Distinguished visiting directors have recently included John Copley, Ian Judge, Anna Sweeny, Robert Chevara and Jo Davies. Repertoire is drawn from a wide range of traditions, repertoire and styles, with a strong commitment to contemporary music and historically-aware performances.

Students also have the opportunity to study rôles in depth through individual music and language coaching. Excerpts from operas are presented in a series of scenes. Performance technique is developed through work with experienced singers such as Ann Murray and Dennis O'Neill. Close communication between staff from all areas of vocal and operatic training is considered to be of the highest importance, to balance the course's demands with each student's individual development.

Any opera programme should be receptive to the changing profession. Hence, the Academy has forged close connections with Glyndebourne Festival Opera, the Royal Opera House, Covent Garden, English National Opera, Welsh National Opera and British Youth Opera. After two years with Royal Academy Opera, students should be well-equipped to make the most of their opportunities in what is a fiercely competitive environment.

Your Audition (see p.59 for general details) Opera auditions take place in London only. Please see www.ram.ac.uk/vocal

All aspiring operatic candidates should apply to audition for Royal Academy Opera. If the audition panel feels you are not yet ready for entry to this specialist postgraduate programme, you may be offered a place on the **Preparatory Opera Course** with a view to reauditioning for Royal Academy Opera in the following year. (Non-operatic candidates should apply for Vocal Studies.)

We also offer opportunities for pianists wanting to specialise as **répétiteurs and coaches**. Chosen students will work in a wide variety of repertoire, in many languages, with distinguished conductors and directors. In addition to playing for rehearsals, repetiteurs have continuing piano lessons, individual sessions with opera coaches, and many opportunities to work with language coaches and singing professors. There is also the possibility of assuming the duties of a Chorus Master and Assistant Conductor. This is normally a two-year MA, although in exceptional circumstances it may be completed in one year.

The Teachers
Visiting Professors, Singing Professors, Vocal Repertoire Coaches and Song Classes and Language Professors are listed under Vocal Studies on the previous page.

Associate Director of Opera
Glenville Hargreaves BMus, Hon ARAM, GRSM, ARMCM, FRSA (pictured above right)

International Chair of Conducting and Orchestral Studies
Sir Colin Davis CBE, Hon RAM

Principal Operatic Coaches
Mary Hill MA, Hon ARAM, LRAM, ARCM
(Co-ordinator of preparatory opera; Director, Abbey Opera and formerly Glyndebourne Festival Opera)
Ingrid Surgenor MBE, FRAM, FWCMD, GRSM
(Welsh National Opera, Bayreuth Festival, former official accompanist for Cardiff Singer of the World)

Sir Arthur Sullivan Visiting Professor
Anthony Legge MA, Hon RAM

Opera Role Coaches and Music Staff
Laurence Cummings MA, Hon RAM, ARCM, FRCO
(Head of Historical Performance)
Martin Handley MA (Broadcaster, opera coach, conductor)
Gareth Hancock MA, ARAM, ARCM
(Glyndebourne Festival Opera)
Audrey Hyland BA
(English Touring Opera, Britten-Pears School)
Iain Ledingham MA, FRAM, FRCO
Jonathan Papp ARAM, GRSM
(Royal Opera House Covent Garden, Britten-Pears School)
Michael Pollock MA, MMus, HonARAM, ARCM
Royal Opera House Covent Garden, English National Opera, Cardiff International Academy of Voice)
Peter Robinson (Opera Australia, British Youth Opera)
Dominic Wheeler BA, ARCO, ARCM, Hon ARAM
(English National Opera, Opera North, Glyndebourne Festival Opera)

Recent and Forthcoming Highlights
> Productions of Albert Herring, La fedeltà premiata, L'occasione fa il ladro, Semele with Sir Charles Mackerras, Hänsel und Gretel, La Calisto, Paradise Moscow, The Marriage of Figaro with Sir Colin Davis and John Copley, and Dardanus
> Productions in preparation, all conducted by Jane Glover: Cavalli's Il Giasone, Così fan tutte, and a new opera by Sir Peter Maxwell Davies directed by David Pountney
> Richard Lewis/Jean Shanks Award for postgraduate singers
> Patric Schmid Opera Rara Bel Canto Prize

Recent graduates include
Emma Bell (1998) Royal Opera, La Scala, ENO
Allan Clayton (2007) Glyndebourne Festival Opera
Lucy Crowe (2004) English National Opera
Andrew Foster-Williams (1998) ENO, Glyndebourne, Barcelona, San Francisco
Kishani Jayasinghe (2006) Royal Opera
Ed Lyon (2004) Opera North, WNO
Christopher Maltman (1995) New York Met
Leigh Melrose (1998) La Monnaie, New York City Opera
Tim Mirfin (1999) WNO, Hamburg
Viktor Rud (2006) La Scala Milan
William Towers (1999) Royal Opera
Dong Jun Wang (2008) Oper Frankfurt

Administrator: Felicity Jackson
Telephone 020 7873 7383
Email opera@ram.ac.uk
Open Day: check www.ram.ac.uk

Piano, Piano Accompaniment & Répétiteur

Karim Said

'In my last two years at the Purcell School I started to work with my teacher, Tatiana Sarkissova, who is a constant inspiration for me. I wanted to continue studying with her, so the Academy was an obvious choice for me. When I realised how much freedom I would have here, it certainly added to the attraction and reconfirmed my decision. Now, towards the end of my third year, the way that the Academy caters for us all as individuals — as well as its impressive faculty — have proved that it's the right institution for me.

Another great thing here is the number of interesting performers who come in to work with us. As well as our regular professors, I've taken part in masterclasses with Robert Levin, Boris Berman and Pascal Devoyon. I've been able to experiment with several ensembles, and last year I represented the Academy in Korea in several performances as a member of a piano trio which was set up here.

Outside the Academy, I've had some wonderful performing experiences in European venues with Daniel Barenboim and the West-Eastern Divan orchestra on tour, at the Barbican with Sir Colin Davis, and in Dubai with the English Chamber Orchestra. I hope that the future will offer similar opportunities and enable me to launch a career as a concert pianist.'

Head of Keyboard
Professor Christopher Elton FRAM
Dederich Professor of Piano. Studied at the Academy with Robin Wood and Gordon Green and later with Maria Curcio, gaining the Recital Diploma in both piano and cello. Has given many recitals, broadcasts and masterclasses in the UK and overseas. His students' recent successes include prizes in many international competitions and a series of acclaimed recordings. Piano teacher since 1973 and Head of Keyboard Studies since 1989. Appointed a Professor of the University of London, 2002.

Piano

The Piano Faculty has a world-wide reputation for training aspiring pianists as soloists, chamber musicians and accompanists. The world-wide spectrum of professional expertise represents many pianistic traditions, and follows an acclaimed historical lineage which includes such names as Tobias Matthay and Harold Craxton. While some students (especially postgraduates) enter the Academy with a considerable level of performing experience, the primary teaching emphasis is on encouraging students to find their individual identity as performers and to develop technique as a means of realising their artistic personalities.

A comprehensive range of performance classes, taken by both professors and visiting teachers, is supplemented by numerous concert opportunities to play as soloists or in ensembles. Specialist classes are held in piano duo playing and in contemporary piano repertoire, and regular coaching is given in chamber music. In addition, students are encouraged to explore early keyboard instruments such as harpsichord and fortepiano. Recent masterclasses have been given by Pierre- Laurent Aimard (pictured above right), Pascal Devoyon, Leon Fleisher, Richard Goode, Stephen Hough, John O'Conor, Christina Ortiz, Michael Roll, Alexander Satz, Howard Shelley and many others.

Pianists can undertake a range of performance electives (e.g. working with singers in song classes and developing skills in piano improvisation), contributing towards their final degree/diploma profiles.

Piano Accompaniment

Piano Accompaniment may be taken as a Principal Study by postgraduates. (Accompaniment coaching is also given to all undergraduates as appropriate.) The curriculum is designed to train pianists in every aspect of the discipline through exposure to a broad range of song and instrumental accompaniment, duo work and chamber music. Core teaching is supported by masterclasses given by visiting professors, and students can receive tuition in Lieder, French song and English song classes.

Répétiteurs

Selected students work with Royal Academy Opera in all aspects of répétiteur work. If you are interested in working more intensively with opera singers on our specialist répétiteur option, please see page 11 or www.ram.ac.uk/piano

The Teachers

Visiting Professors

Stephen Hough
Kathryn Stott
Rolf Hind (Contemporary Piano Repertoire)
Pierre-Laurent Aimard (Visiting Professor of Music)

Piano

Sulamita Aronovsky MA (Moscow State Cons.), FRSA, Hon ARAM
Nicola Eimer DipRAM, MMus (Juilliard School), ARAM
Professor Christopher Elton FRAM
William Fong PPRNCM, Hon ARAM
Ian Fountain Hon ARAM
Rustem Hayroudinoff ARAM
Diana Ketler ARAM
Piers Lane BMus, Hon RAM
Professor Hamish Milne FRAM
Pascal Nemirovski Hon ARAM
Daniel-Ben Pienaar MMus, BMus
Tatiana Sarkissova Grad (Moscow State Cons.), Hon ARAM
Colin Stone
Michael Young BA, MMus, ARCM

Broadwood Visiting Chair of Piano

Pascal Devoyon

Piano Accompaniment and Piano Ensemble Coaching

Ian Brown
Julius Drake Hon RAM
Michael Dussek FRAM (Senior Tutor in Ensemble Piano)
Nicola Eimer Dip RAM, MMus, ARAM
Iain Ledingham MA, FRAM, FRCO
Malcolm Martineau MA, Hon RAM
Carole Presland MusB, GRNCM, PPRNCM
Andrew West ARAM

Recent competition successes by Academy students
3rd, Warsaw International Chopin; 1st, London World Piano; 3rd, Tchaikovsky International Piano; 1st, Horowitz International Piano; 2nd and 5th, Dublin International; Leeds prizes in 2000, 2003 and 2006; 2nd, Vendôme; 1st (twice), Viseu; Young Concert Artists Trust Awards; New Orleans 2005 and 2006; Leipzig Bach; Finalist, Queen Elizabeth of the Belgians; 3rd, Gyeongnam International Competition Korea; 1st, Prix AmadeO, Netherlands; Royal Over-Seas League Accompanist and Ensemble Awards; Accompaniment Prize, Kathleen Ferrier; Gerald Moore Awards; Osaka International Chamber Music Competition; 1st, Internationaler Commerzbank Piano Trio

Recent Academy students include
Benjamin Grosvenor ('to call such playing that of a master-pianist will invite accusations of exaggeration and hyperbole, but what else can I say?' — Gramophone)
Rustem Hayroudinoff ('a commanding performance' — Gramophone)
Freddy Kempf ('If it is true that an artist's finest years come with age, then the mind boggles at the possibilities' —The Guardian)
Yevgeny Sudbin ('an extraordinary disc by anyone's standard' — BBC Music)
Ashley Wass ('Wass has a magic touch' — Gramophone)
Qian Wu ('virtuoso brings joy' — The Independent)

Your Audition (see p.59 for general details)
Please see www.ram.ac.uk/piano for audition details. If you are an accompanist or répétiteur, you must bring your own soloist(s) — please contact the Registry at least three weeks in advance if you experience difficulties in arranging this.

Department Administrator:
Helen Devereux Murray BMus
Telephone 020 7873 7405
Email keyboard@ram.ac.uk
Open Day: see www.ram.ac.uk

Composition & Contemporary Music

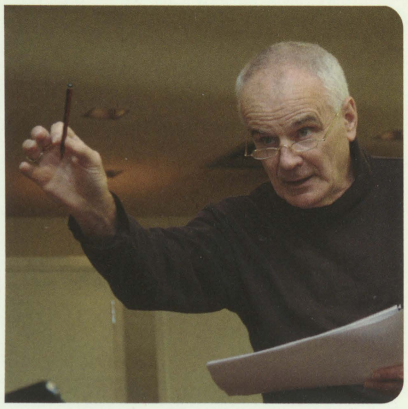
Laura Bowler

'It's hard to pick out just one reason why I chose the Academy. I get to hear everything I write, I've been able to work with professional ensembles and with tutors who have international reputations, and of course London provides huge opportunities.

My work usually has a strong theatrical element, and I've worked with a lot of different student performers. The London Sinfonietta and Kreutzer Quartet have both premièred my music as part of Academy initiatives, and I've spent a week in Denmark with the Esbjerg Ensemble. I hadn't really considered working with animation or electronics until they were suggested to me here, so it's great to get that chance to think in new directions.

I'm now looking forward to doing a PhD here, in which I'll work more with contemporary culture in musical theatre and opera.'

Head of Composition
Philip Cashian DMus, BMus, Hon ARAM
'A rewarding and highly individual composer' (The Observer), his music has been performed and broadcast worldwide — recently including Ojai Festival (California), Musikmonat (Basle), St Paul Chamber Orchestra, Esprit Orchestra (Toronto), Aldeburgh, Spitalfields and Huddersfield Contemporary Music Festivals and BBC Proms amongst many others. Recordings are available on the NMC, Usk, Riverrun and BGS labels. He has also devised and led numerous projects with children and amateur musicians.



Composition at the Academy has an international reputation centred on intensive project-based undergraduate (four-year BMus) and postgraduate (two-year MMus, one-year MA and three-year PhD) programmes.

All work is rehearsed and recorded in regular workshops with instrumental and vocal students. Many opportunities arise for student compositions to be played by ensembles and orchestras, and commissions are offered to write for a large number of events with professional performers both within and outside the Academy.

A seminar series underpins all studies and features guest composers such as Brian Eno, Hans Abrahamsen, Jonathan Harvey, Gerald Barry, Simon Holt, Howard Skempton and Johannes Maria Staud.

Undergraduate BMus
The four-year BMus in Composition is designed to reflect the opportunities and challenges faced by today's music creator. It uniquely integrates the traditionally distinct areas of 'media' and 'concert' composition.

The undergraduate curriculum includes individual tutorials, orchestral workshops, weekly composition and analysis seminars, orchestration classes, Media Music Ensemble, electronic techniques, Writing to Picture and education workshops.

Postgraduate MMus
The MMus in Composition is an intensive two-year programme with a demanding schedule of project-work. The aim is for students to consolidate their technical skills and to gather experience of composing in as wide a range of professional contexts as possible, whilst stimulating the development of their particular compositional personalities.

Critical reflection is conceived as vital to this balance of internal and external stimuli, so all postgraduate composers engage in academic project-work: either a Research Project or Concert Project (the organisation and presentation of a concert built around the composer's own music).

Postgraduate composers are expected to become involved in concerts and different kinds of collaborative work, and to make the most of the Academy's thriving environment.

Your Audition
You must send your portfolio to the Registry by 1st October 2010. For detailed requirements please see www.ram.ac.uk/composition.

The Teachers
Christopher Austin BA, Hon ARAM
Professor Simon Bainbridge FRCM, Hon RAM (Senior Professor of Composition)
Timothy Bowers DPhil, BMus, FRAM
James Brett BMus, LRAM
Diana Burrell BA, FTCL (AHRC Creative Research Fellow)
Gary Carpenter LRAM, ARCM
Philip Cashian DMus, BMus Hon ARAM (Head of Composition)
Brian Elias
Paul Patterson FRAM, FRSA (Manson Chair of Composition)
David Sawer BA, DPhil

Visiting Professors
Craig Armstrong FRAM
Professor Sir Peter Maxwell Davies
Tod Machover
Professor Bent Sørensen

Paul Morley (Music Philosophy and Contemporary Culture)
Artem Vasiliev MMus (Creative Technology)
Kirsten Cowie BMus, Hon ARAM (Recording Engineer)

Illustrious Past Students
Craig Armstrong; Sir Richard Rodney Bennett; Sir Harrison Birtwistle; Ruth Byrchmore; Cornelius Cardew; Brian Ferneyhough; Nicholas Maw; Michael Nyman; Paul Patterson; Sir John Tavener; Augusta Read Thomas; and many recent graduates, including Luke Bedford, Nimrod Borenstein, James Brett, Joe Duddell, Adam Gorb, Alwynne Pritchard, James Radford, Luis Tinoco and Philip Venables.

2009–2010 Highlights
> Workshops or performances of all music composed over the year, a total of more than 80 works
> Collaborative project with London Sinfonietta, resulting in performances of student works at the Southbank Centre
> Performances of student works at Spitalfields Music, Canterbury Sounds New and Aldeburgh Festivals
> Orchestral showcase concert
> Concerts, discussions and composition classes with visiting composers Sir Harrison Birtwistle, Judith Weir and Richard Causton
> Undergraduate recording sessions with a Studio Orchestra, Symphonic Wind Ensemble and Manson Ensemble
> Performances of student works at Kings Place, Sounds New Festival, the Blouin Institute and by the Youth Orchestra of the Middle East in Dubai
> Regular workshops with Sir Peter Maxwell Davies
> Orchestral project and concerts with the Southbank Sinfonia
> Projects with Bristol School of Animation
> Collaborative project with choreographers at Roehampton University
> Composition project with the Solstice String Quartet
> Student performances by the Esbjerg Ensemble in Denmark
> Electroacoustic works performed as part of 'Nonclassical' club night
> Open-score composition project with CoMA (Contemporary Music-Making for Amateurs)

'At the Academy I was soon mixing with teachers and pupils constantly engaged with the problems serious music faces in a frivolous age'
Paul Morley, The Observer

Senior Administrator:
Helen Wills BA, Hon ARAM
Administrator:
To be appointed
Telephone 020 7873 7479
Email composition@ram.ac.uk
Open Day: see www.ram.ac.uk

Jazz

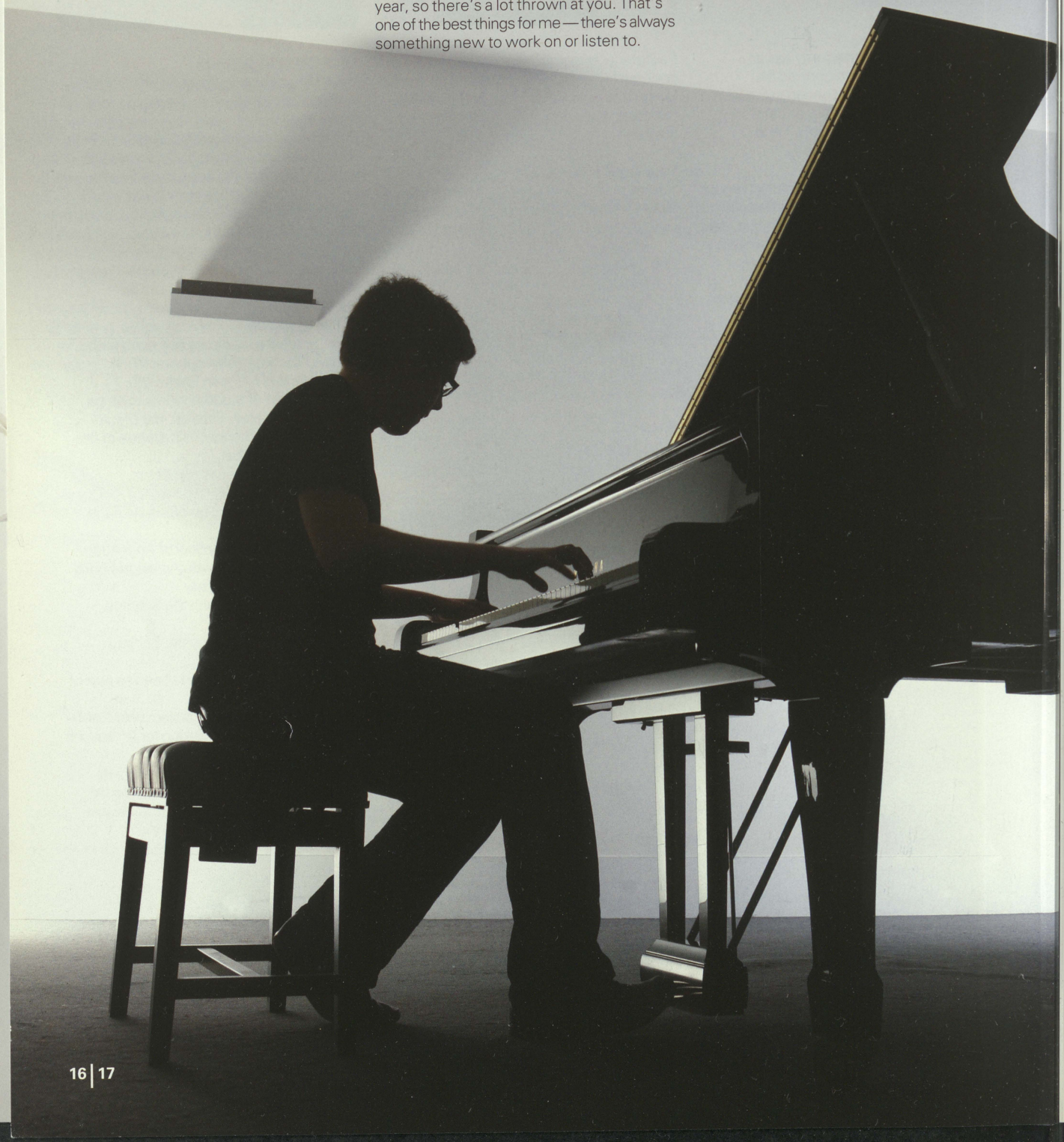
Matt Robinson

'Coming to the open day really helped me to get a feel for the Academy. There are so many opportunities to work with great musicians, it's a constant source of inspiration. In my first few weeks alone I had a one-on-one masterclass with John Taylor and workshops with Will Vinson, Larry Grenadier, Jeff Ballard and Mark Turner. It's amazing to be working on such a personal level with musicians you admire so much.

I've worked with three piano teachers this year, so there's a lot thrown at you. That's one of the best things for me — there's always something new to work on or listen to.

Working with the other students is fantastic too. It's immensely rewarding getting to know and play music with them as well as enjoying the vast amount of music that goes on outside the jazz department.

On top of that I've benefited from many performance opportunities, from playing at the London Jazz Festival with the Academy Big Band to playing at the Hammersmith Apollo in front of thousands.'



Head of Jazz
Gerard Presencer Hon ARAM
Trumpet soloist. In continual demand on the international circuit, Gerard has recorded and soloed with Chick Corea, Herbie Hancock, Ray Charles, Sting and James Brown. Four-time winner of the British Jazz Awards trumpet category. Head of Brass at JIB (Jazz Institute Berlin). New Director of the Danish Radio Big Band.

'You can see the stars of tomorrow at the Royal Academy of Music today'
Jazzwise, October 2004

The Academy offers an ideal environment to learn and experiment with this extremely broad art form. There is a strong emphasis on performance with opportunities to play within the college and outside. The course benefits from small numbers, enabling each year to form a group that will play together extensively. The interaction between players can therefore develop to a level where lifelong musical associations are formed.

Some of the finest jazz performers have been great composers, from John Coltrane to Kenny Wheeler. We aim to continue this tradition with a full and varied course in composition and arranging — covering many aspects and forms of jazz music and possible applications within other genres. We also bring in performers from the world jazz scene, as often as possible, to play with students.

The course is committed to continual development in order to remain as vital as possible in this ever-changing art form. We aim that, by graduation, you will have found your own creative voice and begun to develop this.

The department runs a four-year BMus programme,and MA and MMus programmes of 1–2 years.

Your Audition
Detailed requirements are available at www.ram.ac.uk/jazz and from the Registry.

Recent Student Successes
> Winners of both the overall and MBF development awards at the Peter Whittingham Jazz Awards 2007
> Finalists at the Montreux International Guitar Competition, 2006
> Winners, EBU European Jazz Competition at North Sea Jazz Festival 2007
> Kit Downes: Rising Star Award, BBC Jazz Awards 2008
> Joshua Blackmore (with Tom Cawley's 'Curios'): Best Band Line-Up of the Year, BBC Jazz Awards 2008
> Yuri Galkin: winner of the Dankworth Prize for Jazz Composition 2010

Graduates since 2002 include
Joshua Blackmore, drums | James Maddren, drums | John Blease, drums and percussion | Ben Bryant, drums and percussion | Calum Gourlay, bass Jasper Hoiby, bass | Tom Mason, bass Kit Downes, piano | John Escreet, piano Gwilym Simcock, piano | Ivo Neame, piano and saxophone | James Allsop, saxophone Zhenya Strigalev, saxophone | Richard Turner, trumpet | Freddie Gavita, trumpet

The Teachers

Trumpet
Gerard Presencer | John Barclay
Mike Lovatt | Nick Smart Hon ARAM

Trombone
Gordon Campbell
Nichol Thompson
Mark Bassey

Tuba
Oren Marshall

Saxophone
Martin Speake | Stan Sulzmann FRAM
Iain Ballamy | Tim Garland

Piano
Tom Cawley | Gwilym Simcock
Nikki Iles Hon ARAM

Guitar
John Parricelli | Phil Robson

Drum Kit
Martin France | Jeff Williams

Vibes
Anthony Kerr

Voice
Pete Churchill | Kathleen Willison

Bass (electric and acoustic)
Jeremy Brown | Tom Herbert
Michael Janish

Flute
Andy Panayi

Academic Co-ordinator and large and small ensemble tutor
Nick Smart BABM, PG Dip, LGSM, Hon ARAM

Ensembles
Tutors reflect the diversity of the jazz scene and have recently included Gilad Atzmon, Phil Donkin, Jeremy Franks, Billy Jenkins, Mark Lockheart, Oren Marshall, Mike Mondesir, Jason Rebello, Sebastian Rochford, Mark Sanders and Peter Wareham

Composition and Supporting Studies
Pete Churchill

Aural & Transcription
Tom Cawley BMus

Visiting Composers
Various including Django Bates, Kenny Wheeler, Peter Erskine, Julian Argüelles, Mark Turner, Steve Gray, Tim Garland, Stan Sulzmann and John Warren

World Rhythms
Barak Schmool MA, GRSM, LRAM

History
Alyn Shipton PhD, MA
Keith Nichols GGSM, Hon ARAM
Martin Speake LTCL, FTCL

2009–2010 Highlights
> Workshops with FLY, Kurt Rosenwinkel, John Taylor, Ari Hoenig, Will Vinson, David Binney, Dave Samuels, George Garzone, Lee Konitz and Joel Frahm
> Big Band performances of music by Henry Lowther, Pete Hurt and Pete Saberton, F-ire Collective, Charles Mingus, Bix Biederbecke, Mike Gibbs and Billy May
> Collaborative projects with brass, percussion and composition departments
> Humphrey Lyttelton celebration concert at Hammersmith Apollo Weekly jazz sessions

Senior Administrator:
Helen Wills BA, Hon ARAM
Administrator:
To be appointed
Telephone 020 7873 7479
Email jazz@ram.ac.uk
Open Day: check www.ram.ac.uk

Eva Caballero

'I discovered the baroque instrument towards the end of my undergraduate studies in modern flute in the UK. After my one year of postgraduate studies here, I have also learned the classical flute here, using an instrument from the Becket Collection.

What I like best here is that we're all treated completely like pros. It's perfect training for 'real life', and I've been inspired to aim for the same variety of experience in my professional life. I've performed a Vivaldi Concerto, I've worked on Brandenburg 5, in chamber ensembles and orchestras, and I've studied dance. And if you feel that there's not already enough, there's plenty of support to organise your own activities.

After a year at the Academy I'm ready to build my career with a mixture of study, teaching and of course performing, both here and back in Spain.'

Historical Performance

Head of Historical Performance
Laurence Cummings
MA, ARCM, FRCO, Hon RAM

Studied at Oxford University and Royal College of Music. Has directed many leading 'period' groups including Les Arts Florissants, English Concert and Orchestra of the Age of Enlightenment, and is principal conductor of the London Handel Orchestra. Has conducted at English National Opera and Glyndebourne. As a soloist has recorded the harpsichord music of Louis and François Couperin. Musical Director of London Handel Festival and Tilford Bach Society.

Historical Performance at the Academy offers intensive training in all aspects of historically-informed interpretation. Specialist training combines with a full involvement in Academy life, expanding performance possibilities for 'traditional' and 'modern' instrumentalists and singers alike. Principal-study tuition is provided on 'period' instruments, and contemporary players are encouraged to learn a period instrument. For singers, interpretation classes, coaching and performance opportunities are available in earlier repertoire.

Two baroque orchestras — one a period instrument ensemble, the other a modern instrument group which performs in a style appropriate to its repertoire — regularly rehearse and perform. The Royal Academy of Music / Kohn Foundation Bach Cantatas series, performed on period instruments, is one of the most spectacular and demanding projects ever undertaken by a conservatoire.

Classes in specialised areas of performance practice (including national styles, tuning systems, ornamentation, compositional techniques, continuo disciplines and dance) are offered by teachers who are active as soloists and in leading period instrument ensembles.

The Academy is custodian to many fine instruments that have been restored for period performance, including violins by Stainer, Jacobs and Klotz, and which are available for students. The Becket Collection of classical instruments made in Britain during the mid-to-late 18th and early 19th centuries is used for orchestral projects and chamber music, and has been kindly loaned to the Academy by Elise Becket Smith, along with the Vivaldi Project of Venetian baroque string instruments. The Academy also boasts a comprehensive library of rare manuscripts and editions.

Mainstream students are actively encouraged to take up Historical Performance as a second study.

Your Audition (see p.59 for general details)
Two or three contrasting pieces of your own choice. A harpsichord tuned to A=415 or A=440 is available at London auditions, but no piano.

The Teachers

Strings
Pavlo Beznosiuk AGSM (baroque violin)
Nicolette Moonen (baroque violin)
Simon Standage MA, Hon RAM (baroque violin)
Matthew Truscott (baroque violin)
Jane Rogers (baroque viola)
Jonathan Manson AM, Hon ARAM (baroque cello, viola da gamba)
Jennifer Ward Clarke Hon RAM (baroque cello)
Richard Campbell (viola da gamba, violone)
Chi-Chi Nwanoku MBE, FRAM (baroque double bass)
Elizabeth Kenny MA, ARAM (lute, theorbo)
Rachel Podger FGSMD, AGSMD, Hon RAM (Micaela Comberti Chair of Baroque Violin, pictured above right)

Woodwind
Peter Holtslag Hon ARAM (recorder)
Katriina Boosey MMus (recorder)
Daniel Brüggen Hon ARAM (Visiting Professor of Recorder)
Lisa Beznosiuk Hon RCM (baroque flute)
Keith Puddy FRAM, FTCL (modern and classical clarinet)
Katharina Spreckelsen ARCM, Hon ARAM (baroque oboe)
Andrew Watts (baroque bassoon)

Brass
See Historical Brass Instruments, p.25

Historical Keyboards
Carole Cerasi Hon ARAM (harpsichord, fortepiano)
Terence Charlston MA, MMus, ARAM, FRCO (harpsichord, basso continuo)
Laurence Cummings MA, ARCM, Hon RAM, FRCO (harpsichord, basso continuo)
Kenneth Gilbert Hon RAM (harpsichord) (Visiting Professor of Keyboards)

'The Academy's orchestra sounded wonderfully zingy and spry under Laurence Cummings'
The Times, November 2006

Past Students
Elizabeth Kenny (1990), lute
Jane Rogers (1991), viola
Ashley Solomon (1991), recorder
Alison McGillivray (1995), cello
Matthew Wadsworth (1997), lute
Rodolfo Richter (1999), violin
Matthew Truscott (1999), violin
Joseph Crouch (2000), cello
Richard Sweeney (2001), lute
Sarah McMahon (2001), cello
Sarah Moffatt (2002), violin
Sarah Sexton (2002), violin
Huw Daniel (2003), violin
Alfonso Leal Del Ojo (2004), viola

2009–2010 Highlights
> A second year of sell-out performances in the Royal Academy of Music / Kohn Foundation Bach Cantatas series
> Saul at Spitalfields Music directed by Laurence Cummings
> Period Instrument Baroque Orchestra (PIBO) at Wigmore Hall directed by Rachel Podger
> Royal Academy Opera productions of Handel's Semele conducted by Sir Charles Mackerras and Cavalli's Il Giasone conducted by Jane Glover
> Becket Ensemble in Tetbury directed by Laurence Cummings
> Baroque project at Hatchlands Park, directed by Lisa Beznosiuk
> Masterclasses with Roel Dieltiens, Anner Bylsma, Jed Wentz, Rachel Podger, Daniël Brüggen and Kenneth Gilbert
> Performance classes with Daniël Brüggen, Jed Wentz, Margaret Faultless, Elizabeth Kenny and Ingrid Seifert
> Classical project with Laurence Cummings
> Baroque Dance project with Mary Collins

Senior Administrator:
Helen Wills BA, Hon ARAM
Administrator:
To be appointed
Telephone 020 7873 7479
Email historical@ram.ac.uk
Open Day: check www.ram.ac.uk

Musical Theatre

Neil Moors

'Having already trained and worked professionally in the business for a number of years, I felt that I still needed to hone my skills to a level that would ensure I could continue in the business for many years to come.

Aware that I was slightly older, I was looking for somewhere that could fulfil my requirements in one academic year. Once on the course, I was taken aback by the level of professionalism and calibre of industry professionals who were not only connected to but worked closely with the students, and the dedication and commitment given by all the staff to the successful careers of the trainees.

I believe that to work successfully in this business you can never stop learning, but I also believe that the Academy has given me a set of skills which I will call on throughout my career. A thoroughly enjoyable and very beneficial year which I would highly recommend to anyone!'

Since graduating from the Academy in 2009, Neil has enjoyed a year performing on tour in The Sound of Music.

Head of Musical Theatre
Mary Hammond FRAM, LRAM
Graduated from the Academy in singing and piano. Singing career has included a wide range of genres, from Covent Garden to rock operas. Also experienced in theatre, TV, radio and recording. Works as a vocal coach and consultant to Cameron Mackintosh Ltd, the Really Useful Group, the Royal National Theatre and other West End managements, and with pop bands and TV personalities, and presents vocal workshops around the world. Recent judge for BBC's Voice of Musical Theatre and Choir of the Year.

Contemporary musical theatre demands versatile performers of a high musical and vocal standard, with strong dramatic and verbal ability, together with dance and movement skills. The Academy's intensive one-year course trains postgraduate (or equivalent) students pursuing a career in musical theatre. It aims to provide a direct link into the profession, from theoretical class work via practical opportunities.

Students have individual singing lessons, repertoire coaching and spoken word tutorials, as well as classes in voice and the spoken word, extended vocal techniques, dance (including jazz and tap), movement, acting, singing, improvisation, history of musical theatre, musicality, audition classes and project work. Students also take part in masterclasses and workshops with visiting professionals, and in internal competitions.

For further information — including audition details, a separate prospectus and application forms — please see www.ram.ac.uk/mth or contact the Musical Theatre office.

Musical Director / Repetiteur Course
This course is structured according to individual needs and experience, and operates in tandem with the Musical Theatre course. If you would like to apply, please contact the department to arrange a meeting to discuss the details.

Most Recent Student Successes
Recent graduates have appeared in Wicked, The Sound of Music (tour), Joseph (tour), The Woman in Black, Billy Elliot, We Will Rock You, The Lion King, Rent Remixed, Avenue Q, Mamma Mia, Phantom, Les Miserables (West End and tour), Chicago, Carousel, Oliver!, Jersey Boys, Peter Pan, Fame, Jumpers, High Society, A Little Night Music, Sunset Boulevard, War Horse, Enron, Hair, The Fantastiks, Priscilla Queen of the Desert, Sister Act, Dirty Dancing, All the Fun of the Fair, As You Like It, workshops for Wizard of Oz with Jeremy Sams and in many national and international tours.

A selection of TV appearances from 2009: Skins, Doctor Who, Hollyoaks, Doctors, Doc Martin, Midsummer Murders, Trinity, Crash, Dispatches, Ant & Dec and Victoria Wood Christmas Specials and My Family.

Some notable graduates since 2000 include Hadley Fraser, Sarah French Ellis, Anna Gilthorpe, Kate Graham, Myleene Klass, Sarah Lark, Eliza Lumley, Rachel Tucker, Ian Virgo and Ian 'H' Watkins.

The Teachers
Mary Hammond FRAM, LRAM (Head of Musical Theatre, teaching Integration of Acting and Singing)
Karen Rabinowitz Hon ARAM (Course Leader, Director, teaching Acting, Movement and Tap)
Julie Armstrong Hon ARAM (Dance)
Andrew Friesner Hon ARAM, GMus RNCM (Musicality and MD Coach)
George Hall Hon ARAM (Director, teaching Acting and Musical Theatre History)
Stephen Hill FLCM, ARCM (Choral Director)
John Jones BA, Hon ARAM (Director)
Anne-Marie Speed MA (Voice Studies), CSSD, ADVS, Hon ARAM, Licensed Estill Voice Craft Practitioner (Spoken Voice)

Panel of Advisors
John Caird, Howard Goodall, Rob Halliday, Howard Harrison, Charles Hart, James Holmes, Nicholas Hytner, Martin Koch, Christopher Legge, Julia McKenzie Hon RAM, Andrew Neil, Dame Diana Rigg, Matt Ryan, Tony Slattery, Mike Walker, David White

Visiting Teachers
Illustrious Directors, Musical Directors and Choreographers are employed for specific projects, and have recently included:
Julian Bigg Guest Musical Director
Daniel Bowling Guest Musical Director
Raul Cassinerio Guest Choreographer
Peter Cregeen Television Director
Mark Etherington BA, Hon ARAM Guest Musical Director
Craig Horwood Guest Choreographer
Matthew Lloyd Guest Director
Martin Lowe Guest Musical Director
Torquil Munro Guest Musical Director
Andrew Neil Guest Director
Matt Ryan Guest Director
Douglas Whyte BA, FRAM Guest Musical Director

Specialist Musical Director Coaches
Andrew Friesner GMus, RNCM, Hon ARAM
Nick Skilbeck FRAM
Mark Warman MA, ARCM
David White BA

Singing Teachers
Ross Campbell ARCM, Dip RCM (Perf)
Graham Godfrey BMus, BA (Ed), ARCM, FTCL, LMusA, DipOpRCM, DipVocAnat
Ann James BA, LRAM, Hon RAM
Howard Milner MA, ARCM, FRSA
Gareth Roberts ARAM, GRSM, LRAM
Maureen Scott EVTS

Vocal Coaches include:
Stuart Barr MA, MPhil, DipRCM, Hon ARAM
Mark Etherington BA, Hon ARAM
Andrew Friesner GMus, RNCM, Hon ARAM
Stephen Hill FLCM, ARCM, Hon ARAM
Sam Kenyon BA, ARAM
Stuart Morley BMus, PGDip, Dip RAM
David White BA
Jon Williams MA, MPhil, PGDip, LRSM

2009–2010 Highlights
> Concerts and recordings in a great variety of styles
> Showcases for agents and casting directors
> Major productions including Assassins and A Little Night Music, celebrating the 80th birthday of Stephen Sondheim and a cabaret
> Masterclasses and lectures with Scott Alan, Pippa Ailion, Joel Fram, Maria Friedman, Simon Green, David Grindrod, Philip Quast, Neil Rutherford and Jeremy Sams
> 'Rhythm of London' St George's Day celebration show in Trafalgar Square
> Performance with Sir Elton John and Ray Cooper at the Royal Albert Hall

'I feel a bit like I've been stripped down, taken to pieces, given a thorough going-over and put back together again in an effective working order. Nothing's really new, it just works much better now'
Chris Vincent, former student

Department Co-ordinator:
Stephen Minay BA
Telephone 020 7873 7483
Email mth@ram.ac.uk
Open Days: check www.ram.ac.uk

Woodwind

Anna Hashimoto
'I've particularly enjoyed the chamber music here. We're mainly left to organise it for ourselves, and forming ensembles ourselves is a great way to develop good friendships. I've been in the same clarinet quartet since my first year here. I've played in many external venues and festivals as well as at the Academy, and have performed repertoire that I've always wanted to do. It's also broadened my mind — for example, I would never have chosen to play basset horn but I grew to like it when I was asked to do it for the Mozart Serenade for 13 Wind Instruments.

Orchestrally, I've played in some stunning concerts and in a run of Hansel and Gretel, when I learned a lot about the special skills that you need to play in the opera pit. I got to play a concerto as part of the student conductors' exams.

I've enjoyed the academic side too — the teachers are inspiring so the classes don't feel at all like a compulsory chore! We've also had presentations about various aspects of professional life, which I've found very valuable.'

Head of Woodwind
Keith Bragg Hon RAM, AGSM
Studied with Judith Pearce and William Bennett, then in Paris with Maxence Larrieu. Principal Piccolo of the Philharmonia Orchestra since 1982, and Chairman of the Philharmonia from 1990 to 2005, he has performed with all the major London orchestras. A founder member of the Elysian Wind Quintet, the leading British ensemble of its kind for over twenty years, which performed at major festivals all over Europe and developed a formidable reputation in contemporary music.

The Woodwind Faculty provides a thorough and broad-based training in all significant aspects of preparation for entry to the music profession. Teamwork is a key element in the department and students are free to work with more than one professor. Because the approach to instrumental teaching is broadly similar, there is little or no danger of contradiction and confusion.

Individual lessons for Principal Study and related instruments are complemented by intensive training in orchestral studies, art of teaching, reed-making and basic instrument maintenance. There are fifteen classes each year where students are led by one of a team of eminent soloists, which gives an opportunity to experiment and to explore communication skills in performance.

Chamber music for wind and for mixed ensemble is a major part of the department's programme. Concerts are frequent; all ensemble work is coached and the standard of performance is very high.

Recent masterclasses have been given by Emanuel Abbuhl, William Bennett, Roger Birnstingl, Henri Bok, Maurice Bourgue, Michael Collins, Robert Dick, Paul Goodwin, Ingo Goretzki, Michael Heitzler, Eckhart Hübner, Jonathan Kelly, Maxence Larrieu, Andrew Marriner, Sabine Meyer, Frank Nolan, Alexei Ogrintchouk, Antony Pay, John Price, Helen Simons, Christian Wetzel, Dominik Wollenweber and Jacques Zoon.

Your Audition (see p.59 for general details)
Two contrasting pieces of your own choice. See www.ram.ac.uk/woodwind for full details.

'It's a magnificent performance, but all four works here are superbly and spontaneously played by eager musicians from the Royal Academy of Music who provide wonderful blending and a superbly polished, professional ensemble under their fine conductor, Keith Bragg'
Gramophone, January 2008

The Teachers

Flute
William Bennett OBE, Hon RAM
(International Soloist; Principal, English Chamber Orchestra)
Keith Bragg Hon RAM, AGSM (piccolo)
(Principal Piccolo, Philharmonia)
Michael Cox (Principal, BBC Symphony Orchestra)
Kate Hill Hon ARAM (Principal, Britten Sinfonia and Co-Principal, English Chamber Orchestra)
Karen Jones GSMD, Hon ARAM
(Principal, City of London Sinfonia)
Patricia Morris (piccolo) (former Principal Piccolo, BBC Symphony Orchestra)
Clare Southworth GRNCM, PPRNCM, Hon ARAM
(International Soloist and Tutor)

Oboe
Emanuel Abbuhl Hon RAM (Principal Oboe, London Symphony Orchestra)
Jill Crowther Hon ARAM (Principal Cor Anglais, Philharmonia Orchestra)
Tess Miller ARCM, Hon RAM
(oboe and Alexander Technique) (Former Principal, London Bach Orchestra and Orchestra of St John's, Smith's Square)
Celia Nicklin FRAM (Principal, London Mozart Players)
Melanie Ragge MA, MPhil, Dip RCM, Hon ARAM, LRAM (New London Chamber Ensemble)

Visiting Professor of Oboe
Alexei Ogrintchouk
(Principal, Royal Concertgebouw Orchestra)

Clarinet
Richard Addison FRAM (E flat and Bass)
Michael Collins (International Soloist and Director, London Winds)
Timothy Lines Hon ARAM
Angela Malsbury Hon RAM (Principal, London Mozart Players)
Keith Puddy FRAM, FTCL
(Principal, New Queen's Hall Orchestra)
Nicholas Rodwell ARCM, Hon ARAM
(Principal, Royal Opera House, Covent Garden)
Mark van de Wiel MA, ARCM, Hon ARAM, DUniv
(Principal, Philharmonia Orchestra, London Sinfonietta)

Visiting Professors of Clarinet
Andrew Marriner (Principal, London Symphony Orchestra and Academy of St Martin-in-the-Fields)
Patrick Messina
(Principal Clarinet, Orchestre National de France)

Saxophone
Richard Addison FRAM
(Principal, Royal Philharmonic Orchestra)

Bassoon
David Chatterton Hon ARAM, AGSM, Cert Ed
(contra-bassoon) (Principal, Royal Philharmonic Orchestra)
Gareth Newman BMus, LRAM, Hon ARAM (Principal, London Mozart Players and New Queen's Hall Orchestra)
John Orford Hon RAM, ARMCM
(Principal, London Sinfonietta)

LRAM (Art of Teaching)
Janet Way

2009–2010 Highlights
> Performances of significant chamber works given with Academy professors, both at the Academy and in venues outside
> Performances by Academy Symphonic Wind including major works by Vaughan Williams, Holst and Schoenberg
> Academy Symphonic Wind performances of Mozart's Gran Partita and Strauss' Sonatine in F 'The Invalid's Workshop' at Kings Place

Recent Student Successes
Recent graduates play with Berlin Philharmonic, BBC orchestras, CBSO, English National Opera, Gothenburg Opera, Hong Kong Philharmonic, Iceland Symphony Orchestra, London Philharmonic Orchestra, London Symphony Orchestra, Royal Concertgebouw Orchestra Amsterdam, Royal Philharmonic Orchestra, Royal Swedish Opera, Suisse Romande and others. Adam Walker (graduated 2009) is Principal Flute, London Symphony Orchestra. Ensembles include Galliard and Mobius.

Department Administrator:
Amy Gardner BMus
Telephone 020 7873 7320
Email woodwind@ram.ac.uk
Open Day: check www.ram.ac.uk

Brass

Huw Morgan
'When I first started my studies at the Academy, I was struck by how compact and intimate the place was. You get to know all the students and teachers in such a short time and before you know it, it starts feeling less like a college and more like a second home. For me, having that friendliness and support coupled with an extremely high level of performance has made for a great atmosphere in which to develop and progress.

In the brass department, we get lots of the top players in town coming in to give masterclasses and hold auditions. As a result, quite a few of us get professional work when we're still students. You get given so many opportunities here and receive such a good preparation for working in the profession; I can't imagine myself being anywhere else.'

Artistic Director and Head of Brass
Professor James Watson FRAM
Has held principal trumpet posts with the Royal Philharmonic Orchestra, Royal Opera House and London Sinfonietta. International chamber music work has included Nash Ensemble and leading the Philip Jones Brass Ensemble. Particularly active in film and television, he has also recorded with numerous pop legends. Artistic Director of Black Dyke Band, 1992–2000. Artistic Director of the National Youth Brass Band of Wales for six years. Vice-President of the National Youth Wind Orchestra of Great Britain.

In recent years the Academy's Brass Faculty has established itself as one of the foremost in the world. The Academy's distinguished resident and visiting teachers of brass are active at the highest professional level, and include principal players with London's leading orchestras and world-renowned solo performers. Students are thus kept in close touch with professional developments and opportunities.

Orchestral and ensemble playing are central to the curriculum, and the Academy expects students to investigate all periods of performance technique, from historical performance to contemporary idioms.

As well as orchestral and chamber concerts, regular rehearsals, sectionals and chamber ensembles are led by distinguished performers from both inside and outside the Academy. Eminent visitors include Canadian Brass, Joseph Allesi, Kenneth Amis, Ronald Barron, Leonard Candelaria, Håkan Hardenberger, John Kenny, David Krauss, Christian Lindberg, Don Lucas, Eric Ruske, Guy Touvron, the Transatlantic Horn Quartet and Radovan Vlatkovic.

The Academy's second CD of symphonic brass music, directed by James Watson and featuring works by Strauss and Wagner, was released in 2008.

Your Audition (see p.59 for general details)
A free-choice programme of 10–15 minutes; one of the works should be an original composition for the instrument.

'A truly excellent ensemble'
Gramophone, February 2009

The Teachers

Horn
Martin Owen FRAM
Michael Thompson FRAM
Aubrey Brain Chair of Horn (International Soloist)
Richard Watkins FRAM
(Dennis Brain Chair of Horn (International Soloist)

International Visiting Professors of Horn
Alessio Allegrini
Radovan Vlatkovich

Trumpet
Mark David LRAM, Hon ARAM (Principal, Philharmonia)
Robert Farley Hon ARAM (Principal, Hanover Band)
Rod Franks Hon ARAM (Principal Trumpet, LSO)
Howard Snell FRAM (former Principal, LSO)
Derek Watkins Hon RAM (leading session player)
Professor James Watson FRAM

International Visiting Professors of Trumpet
Eric Aubier
Reinhold Friedrich

Commercial Brass Consultant
Derek Watkins (leading session player)

Tenor Trombone
Dudley Bright Hon RAM (Principal, LSO)
Denis Wick FRAM (former Principal, LSO)

International Visiting Professor of Trombone
Ian Bousfield Hon RAM (Principal, Vienna Philharmonic Orchestra)

Bass Trombone
Robert Hughes FRAM (LSO)
Keith McNicoll (Principal, Royal Opera House)

Tuba
Patrick Harrild Hon RAM (Principal, LSO)
Oren Marshall

Euphonium and Bass Trumpet
James Maynard ARAM (LSO)

Historical Brass Instruments
Robert Farley Hon ARAM Natural Trumpet and Cornetto (Principal, Hanover Band)
John Hutchins LRAM, ARAM Natural trumpet
Patrick Jackman Sackbut and Early Trombone (Orchestra of the Age of Enlightenment, Gabrieli Consort)
Stephen Wick Serpent and Ophicleide (London Gabrieli Brass)

LRAM (Art of Teaching)
Sharon Broughall

'I have to say that I was blown away with what I listened to. This CD is awesome by any standards... I was gripped by stupendous brass playing, musicianship and sheer quality of this music making'
Brass Herald, December 2008

2009–2010 Highlights
> Recording of an American Icons CD, to be released in Autumn 2010
> Masterclasses with Eric Aubier, Simon Rayner, Radovan Vlatkovic, Reinhold Friedrich, Michael Laird, Alessio Allegrini and Ian Bousfield
> Operatic Brass performance in the Academy's Duke's Hall
> Playing for the investiture of the new Roman Catholic Archbishop of Westminster at Westminster Cathedral, live on national television

Recent Student Successes
Recent graduates play with BBC orchestras, Birmingham Royal Ballet, City of Birmingham Symphony Orchestra, English Chamber Orchestra, Hallé, London Symphony Orchestra, Netherlands Radio Philharmonic, Philharmonia, Royal Liverpool Philharmonic Orchestra, Royal Philharmonic Orchestra and Scottish Opera. Ensembles include Onyx, Karelia and QuintEssential.

'The success of the department speaks for itself, as does the enthusiasm and fondness with which its graduates speak of it'
The Brass Herald, August 2006

Department Administrator:
Amy Gardner BMus
Telephone 020 7873 7320
Email brass@ram.ac.uk
Open Day: check www.ram.ac.uk

Timpani & Percussion

Barnaby Archer
'I chose to come to the Academy really because of the quality of the teachers and their track record as well as the great atmosphere when I came for the open day. So many orchestral and solo performers have studied here and the list of department prize-winners indicates how successful the training is.

We're expected to work at a high level, whether it's transposing figured bass exercises or in the Latin big band, but at the end of the day we can shape our studies as we want, working on what we think is important.

Everything has a strong practical application — for example the marimba exercises based round the chords of jazz standards teach harmony and improvisation at the same time as technique. The weekly orchestral repertoire and opera classes are very valuable, and there are also solo performance, masterclasses, section playing and jazz classes for improvisation skills.

I've done so many different things here — a concerto with Symphonic Brass, The Soldier's Tale at Wigmore Hall, playing for Sir Elton John at the Albert Hall, Messiaen with the Symphony Orchestra at Westminster Cathedral, Royal Academy Soloists at Kings Place, the Bach Cantatas series and musical theatre productions. As I start to get work with professional orchestras I can really appreciate everything the Academy has done for me.'

Head of Timpani and Percussion
Neil Percy Dip RCM, ARCM, Hon RAM
Principal Percussionist with the London Symphony Orchestra, and as a player has worked closely with many artists and conductors including Pierre Boulez, André Previn, Elvis Costello and John Williams. As a soloist Neil has performed with Sir Colin Davis, Steve Reich, Pierre Boulez, Ravi Shankar, Karl Jenkins, Kent Nagano and Elgar Howarth. He has given masterclasses in Europe, the USA and Asia, and has coached many leading youth orchestras. Head of Department since 2000.

The Timpani and Percussion Department has a worldwide reputation for its provision for students, and for its training in the multi-faceted world of timpani and percussion. The members of staff include principal players with London's leading orchestras, international soloists, and leading session musicians, all of whom are active in music making of the highest professional standard.

Orchestral training on timpani and percussion instruments is the core component, and the Academy's range of orchestras and ensembles, together with its extensive collection of quality instruments and practice facilities, present outstanding opportunities for all students.

Timpani and Percussion lessons are complemented by regular faculty activities such as repertoire, performance classes and masterclasses, together with chamber music coaching for percussion ensembles and mallet groups. Areas of related study include classes in Latin American and ethnic percussion and drumset, emphasising rhythmic awareness and movement, in both solo and ensemble situations.

The Academy has an extensive provision for marimba and solo percussion. Regular masterclasses from many of the world's leading tuned percussion specialists offer excellent opportunities for the aspiring tuned percussion student. Recent visitors have included Keiko Abe, She-e Wu and Juanjo Guillem and David Friedman.

Eminent soloists, orchestral principals and ensemble leaders are regular visitors to the Academy, and masterclasses have been given by Airto, Birger Sulsbruck, Evelyn Glennie, Oladum Ensemble (Brazil), Anthony Kerr, Christopher Lamb (Principal Percussion, NewYork Philharmonic), Rainer Seegers (Principal Timpani, Berlin Philharmonic), Peter Erskine, Joe Locke and Marinus Komst (Principal Timpani, Royal Concertgebouw Orchestra).

Students are eligible for the Academy's annual Zildjian Cymbal Prizes. First prize is $2,000 and second prize is a visit to Zildjian International in the UK, to select cymbals of their choice.

The Royal Academy of Music is grateful for the generous support of Zildjian Cymbals and Yamaha-Kemble UK.

Your Audition (see p.59 for general details)
Detailed requirements are available at www.ram.ac.uk and from the Registry. Postgraduate students may opt to study timpani only or percussion only.

The Teachers

Professors of Timpani
Simon Carrington GRSM, ARCM, Hon ARAM
(Principal Timpani, London Philharmonic Orchestra)
David Searcy (former Principal Timpani, La Scala Milan)

Professor of Baroque Timpani
Benedict Hoffnung ARAM
(Principal Timpani, London Mozart Players)

Professors of Percussion
Neil Percy Dip RCM, ARCM, Hon ARAM
(Principal Percussion, London Symphony Orchestra)
Simon Carrington GRSM, ARCM, Hon ARAM
(Principal Timpani, London Philharmonic Orchestra)
Stephen Quigley ARAM
(Principal Percussion, Royal Philharmonic Orchestra)
Andrew Barclay Hon ARAM (Co-principal Percussion, London Philharmonic Orchestra)

Professor of Solo Repertoire and Concerti
Colin Currie FRAM (international soloist)

Professor of Marimba
Eric Sammut Hon ARAM (international soloist)

Professors of Drum Set, Latin American and Ethnic Percussion
Paul Clarvis Hon ARAM
(international soloist and recording artist)
David Hassell Hon ARAM
(session musician and renowned clinician)

International Drum Set Consultant
Peter Erskine
(international soloist and recording artist)

International Vibraphone Consultant
Joe Locke
(international soloist and recording artist)

2009–2010 Highlights
> Masterclasses given by Makoto Namura, Kurt-Hans Goedicke, Bill Lockhart, Nigel Bates, Peter Erskine, Rachel Gledhill, Joe Locke, Martin France, Evaristo Aguilar, Ady Spillett and Owen Gunnell
> Latin Jazz Big Band concert featuring music from Cuba and Tito Puente involving all timpani and percussion students with Dave Hassell, Paul Clarvis and Nic Smart

Past Students
Dame Evelyn Glennie OBE (1985)
International Soloist
Makoto Nakura (1993)
International Soloist
Colin Currie (1998)
International Soloist
Simon Lowdon (2002)
Principal Percussion, RSNO
Chris Ridley (2002)
Principal Timpani, Royal Opera House
Mark Robinson (2005)
Principal Percussion, Ulster Orchestra
Erika Ohman (2008)
Assistant Principal Timpani, Hallé

Academy percussion alumni perform regularly as orchestral and session players all over the world.

'Some outstandingly characterful woodwind solos and virtuoso percussion playing… this was a highly disciplined performance of a challenging continuous span of music'
The Guardian, September 2005

Department Administrator:
Amy Gardner BMus
Telephone 020 7873 7320
Email percussion@ram.ac.uk
Open Day: check www.ram.ac.uk

Conducting

Jessica Cottis

'I'm delighted to say that the postgraduate conducting course and the opportunities it has afforded have far exceeded my expectations. Its reputation as one of the top conducting courses worldwide is not without reason. I have participated in masterclasses with, amongst others, Sir Colin Davis, Leon Fleisher, George Hurst and Leif Segerstam, and have had numerous opportunities to work with leading British musical figures.

I've been particularly impressed with the strong links between the opera and conducting departments. I've conducted for opera scenes and have assisted Sian Edwards for Royal Academy Opera's production of Hänsel und Gretel, also conducting a schools' performance.

Most importantly, the course has allowed me the time to reflect and grow both as a person and as a musician. Colin Metters' holistic approach to teaching challenges us to consider not just the music but also the psychology of being a conductor.

I've enjoyed my time at the Academy immensely and am looking forward to delving deeper into the professional scene. The training received at Academy will last me a lifetime and will definitely stand me in firm stead. If you want to really learn how to conduct, the Academy is the place to be.'

Head of Conducting
Colin Metters Hon RAM
Colin Metters enjoys an enviable international reputation as conductor, orchestral trainer and inspirational conducting pedagogue. He has worked with many leading orchestras in the UK and abroad and has given masterclasses in Europe, USA, Russia, China and Australia. In 1997 he was appointed Principal Guest Conductor and Musical Advisor to the Vietnam National Symphony Orchestra and was subsequently awarded the Vietnamese Order of Merit for services to Vietnamese Cultural Development.

Established in 1983 under the direction of Colin Metters, the Academy's postgraduate conducting programme is now internationally recognised as one of the foremost programmes in conductor training.

The course provides a comprehensive and integrated programme over three years, examining what lies behind the art and craft of conducting and the role and responsibilities of the conductor, and seeks a better understanding of the complex relationship that exists between conductor and performers. The course is designed to provide a strong technical foundation, studying laws of cause and effect as they relate to conducting, and to develop the ability to be both self-aware and self-critical in all aspects of the conductor's craft.

Students have the opportunity to work with varied instrumental ensembles on a regular basis as well as in orchestral workshops. Following a major review in 2007, orchestral conducting provision has now been significantly enhanced. Selected students can also conduct concert performances in the Academy's official orchestral programme as and when appropriate.

Regular classes are held throughout the term under the direction of Colin Metters. Additional masterclasses are given by visiting guest conductors, who have included Sir Colin Davis, Ilya Musin (St. Petersburg Conservatoire), Jorma Panula (Sibelius Academy, Helsinki), Claus Peter Flor, Yuri Simonov, Lutz Köhler (Berlin), Sir Roger Norrington, Sir Charles Mackerras, Leonard Slatkin, Kenneth Kiesler (Michigan), Carl Topilow (Cleveland), Gunter Kahlert (Weimar) and Thomas Baldner (Indiana). George Hurst also visits once each term to work with the conductors' class.

Repertoire over the course is broad-based, the mainstream orchestral and concerto repertoire forming the central core of the curriculum.

The course maintains a strong link with the Composition and Contemporary Music Department and the Manson Ensemble, working on established twentieth-century repertoire and on premières of student compositions, the conductors working in direct collaboration with the composers. Students also work with Royal Academy Opera and the Vocal Faculty on various projects and workshops throughout the year, and have the opportunity to work with the Academy's instrumental ensembles and orchestras.

Additional studies, including aural classes, keyboard skills, transposition and score-reading, take place regularly throughout the course.

Your Audition (see p.59 for general details)
Auditions take place in London only. Auditions for orchestral (not choral) conductors are held in February/March 2011 for entry in September. Detailed requirements are available from the Registry and at www.ram.ac.uk. The closing date for receipt of applications is 10th January 2011.

Notable recent alumni
Paul Brough
Principal Conductor, Hanover Band
Richard Farnes
Music Director, Opera North
Rumon Gamba
Leading international conductor
Edward Gardner
Music Director, English National Opera
Christian Ludwig
Principal Conductor, Cologne Chamber Orchestra
Ludovic Morlot
Leading international conductor
Paul Murphy
Principal Conductor, Birmingham Royal Ballet
Toby Purser
Assistant conductor, Ensemble Orchestral de Paris
Ilan Volkov
Leading international conductor
Martin West
Musical Director and Principal Conductor, San Francisco Ballet
Mark Wigglesworth
Leading international conductor

International Chair of Conducting and Orchestral Studies
Sir Colin Davis CBE, Hon RAM

The Teachers
Colin Metters Hon RAM (Head of Conducting)
Raymond Holden PhD, Hon ARAM (Contextual Studies in Performance Practice and Performance History)
George Hurst Hon RAM (Visiting Professor)
Mark Shanahan (Operatic Repertoire)

'The most prestigious schools [for conducting] are Sibelius Academy and the Royal Academy of Music'
Wall Street Journal, February 2010

Conducting Options for other Students
There is strong provision for both undergraduate and postgraduate students who wish to pursue conducting studies but who are not on the postgraduate Conducting course itself:

Undergraduate Conducting
This is designed to equip all second-year students with a basic conducting technique, enabling them to show tempo and some degree of texture and dynamic through gesture.

Conducting Electives
Two conducting electives are open to Undergraduate students: *Intermediate Conducting* offers the opportunity for students to build on the foundations laid in Introduction to Conducting (part of Supporting Studies). *Specialist Conducting* deals with enhanced principles of baton technique and the historical context of the rise of the conductor in the 19th century.

Intermediate Level
Acceptance is by audition. Students would normally have completed the elective, but any student in the Academy may audition for this course in order to receive individual tuition.

Department Administrator:
Helen Devereux Murray BMus
Telephone 020 7873 7405
Email conducting@ram.ac.uk
Open Day: Please see www.ram.ac.uk for confirmed date

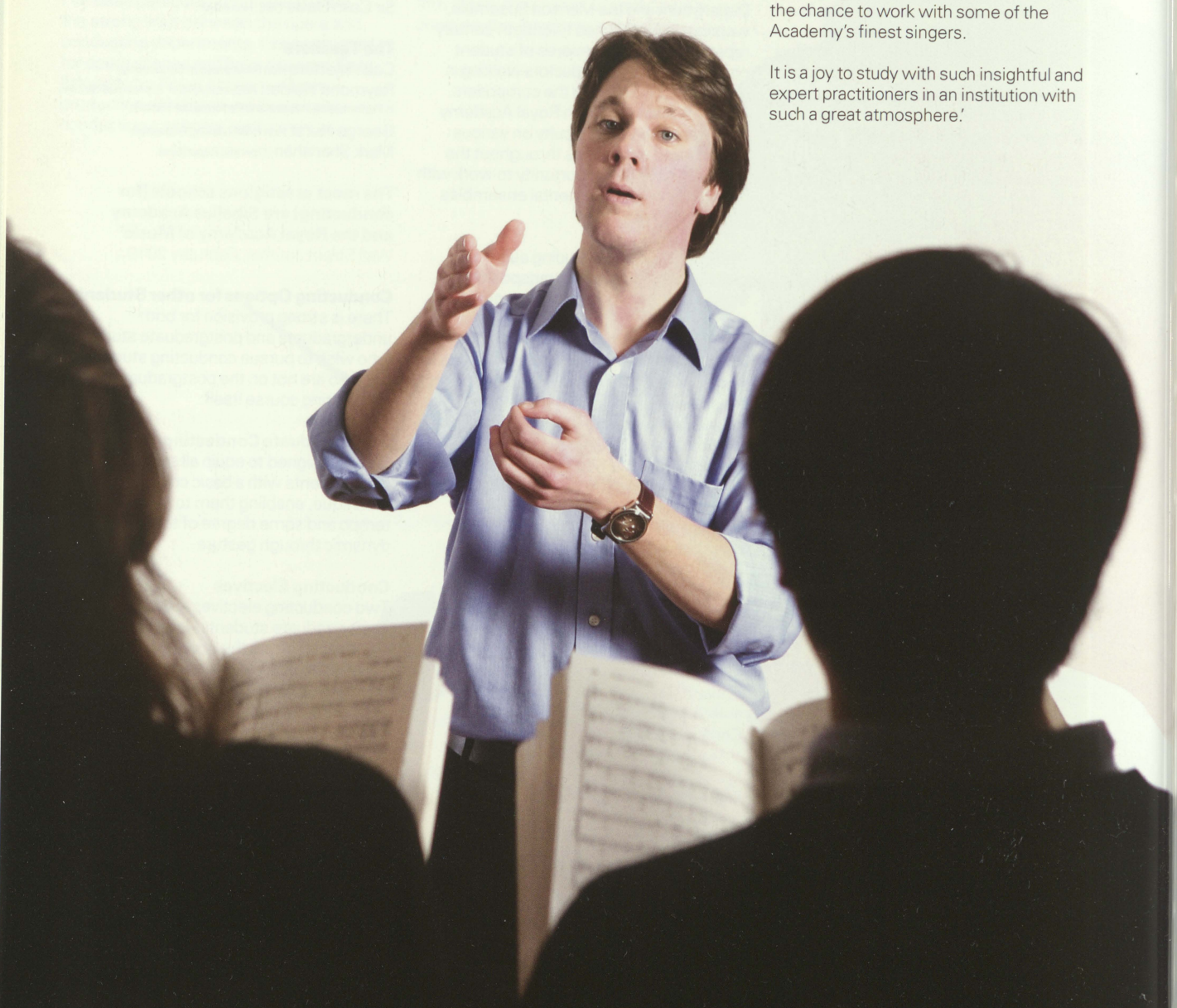
Choral Conducting

Greg Hallam

'My desire to study choral conducting stemmed from singing for different conductors, both as a soloist and as a member of many choirs. I began to feel more and more that I needed to express my own ideas about the music. Though I had conducted a number of youth choirs on various occasions, I was frustrated that I had to rely too much on explaining myself verbally to get across my understanding of the music, simply because I lacked fundamental gestural technique.

Our weekly schedule includes technique, choir training, aural and individual singing lessons. We benefit from regular masterclasses with some of the UK's leading figures in choral music and have the chance to work with some of the Academy's finest singers.

It is a joy to study with such insightful and expert practitioners in an institution with such a great atmosphere.'



Head of Choral Conducting
Patrick Russill MA, Hon RAM, Hon FRCO, Hon FGCM
Organ Scholar at New College, Oxford, studying with David Lumsden and Nicholas Danby. Director of Music at the London Oratory since 1999. He has conducted in Scandinavia, Germany, Italy and Asia as well as the UK. Work as a choir trainer on DG Archiv, Hyperion, Herald and EMI labels. Musical Editor of 'The Catholic Hymn Book' (1998). Visiting Professor of Choral Conducting, Leipzig Hochschule für Musik und Theater. Chief Examiner (Organ and Choral Direction), Royal College of Organists.

The Academy's distinctive postgraduate Choral Conducting course has been developed from its pioneering Church Music programme. Established in 1997, the two-year course embraces a comprehensive range of sacred music for concert and service plus selected secular repertoire, culminating in the award of an MMus or MA. Choral Conducting is offered at undergraduate level as an optional choir-training class, not as a Principal Study.

The modern British choral tradition (both English and Latin) is taken as the practical and stylistic basis for exploration of a broad sweep of European sacred repertoire, related secular music and historically informed performance practices.

Studies include conducting and rehearsal techniques, repertoire, performance practice and interpretation, editing, and vocal technique. These are complemented by contextual studies which examine the repertoire (chant, chorale and hymn, as well as art-music) and its relationship to the liturgy.

Students observe and work with a variety of choral groups, taking advantage of the outstandingly diverse range of opportunities that London offers. There are opportunities to work with members of the Academy's Chamber Choir, and the course has close working relationships with the BBC Singers, the Choir of Royal Holloway, University of London and the adult professional and children's choirs of the London Oratory.

Your Audition (see p.59 for general details)
Entrance auditions will be held in early February 2011. You will rehearse a small unaccompanied choir in one specified Renaissance work and a later piece of your own choice. You will be required to sight-sing and aural ability will be tested. Keyboard skills are not required. The closing date for the receipt of applications is 10th January 2011. Auditions take place in London only.

For detailed audition requirements please see www.ram.ac.uk/choralconducting or contact the Registry.

The Teachers
Paul Brough MA, ARAM (Baton Technique)
Julie Kennard BA, ARCM, Hon ARAM (Vocal Technique)
Alex Ashworth MA, DipRAM, PGDip, LRAM, ARAM (Vocal Technique)
David Pettit MA, BMus, FRCO, Hon ARAM (Aural Skills)
Patrick Russill MA, Hon RAM, Hon FRCO, Hon FGCM (Head of Choral Conducting)
Jeremy Summerly MA, MMus, Hon RAM

Visiting Professor
Professor Roland Börger
(Head of Choral Conducting, Leipzig Hochschule für Musik und Theater)

Consultants
David Hill Hon DMus, MA, Hon RAM, FRCO, Hon FGCM
James O'Donnell MA, FRCO, Hon RAM, KCSG

2009–2010 Highlights
> Masterclasses with members of the Academy Chamber Choir taken by David Hill (BBC Singers and The Bach Choir), Ben Parry (London Voices), Roland Börger (Leipzig Hochschule), and James O'Donnell (Westminster Abbey)
> Week-long programme of classes and seminars on major works from the German tradition with Visiting Professor Roland Börger
> Departmental visit to Leipzig and Dresden observing the Thomanerchor Leipzig, the Kreuzchor Dresden, MDR Chor and the Choral Conducting department of the Leipzig Hochschule
> A week's residency at Neresheim Abbey in southern Germany together with the Academy Chamber Choir and organ students, including liturgical services, concert and a BBC broadcast
> Evensong for Candlemas at HM Chapel Royal, St James's Palace, sung, played and conducted by students in the presence of Their Royal Highnesses The Duke and Duchess of Gloucester
> A day's masterclass with the BBC Singers and David Hill (pictured above right)

'The Royal Academy of Music's ensemble offers an attractive alternative to the Tallis Scholars' account... one with freshness and vitality'
Gramophone, February 2003, on the CD 'In Gloria Dei Patris'

Telephone 020 7873 7331
Email choral.conducting@ram.ac.uk
Open Day: please contact us for an individual appointment

Harp

Claire Jones **(Royal Harpist to HRH The Prince of Wales)**
'I have already gained such a wide range of experiences over the past two years — playing Stockhausen and Xenakis in orchestra, taking part in jazz workshops and improvisation sessions and learning new solo and chamber repertoire, as well as improving on skills like sight-reading and aural. The thriving harp department is hard-working and we're all there to support each other. We are taught by very distinguished harpists, and so have the added advantage of finding out first-hand about the demands of the profession.

Highlights so far have been performing for HM The Queen during her visit to the Academy, being invited by Gergiev to perform with the Mariinsky Theatre Ballet Orchestra, performing concertos with William Bennett, the English Chamber Orchestra, and the Philharmonia. My teachers give me all the support, help and guidance I need to fulfill these kinds of engagements.'

Head of Harp
Karen Vaughan LRAM, ARAM
Karen Vaughan studied at the Academy and with Maria Korchinska. She was a founder member of the Scottish Chamber Orchestra and often appeared as a concerto soloist. She was principal harp of the Royal Scottish National Orchestra before her appointment in 1984 as co-principal harp of the London Symphony Orchestra. She has played for Abbado, Tilson Thomas, Bernstein, Boulez, Haitink, Sir Colin Davis and Gergiev and has collaborated with Sir Paul McCartney, John Williams and Elvis Costello.

The harp has played a major rôle at the Academy since the earliest days. In addition to studying solo, concerto and chamber repertoire, students also take part in regular classes in orchestral, operatic and contemporary performance, early harp, jazz and improvisation, technical advancement, art of teaching and harp ensemble concerts.

The Academy's numerous orchestras and ensembles provide experience in all styles of performance from classical to avant-garde and jazz. In addition, the Academy regularly hosts masterclasses—and many students have achieved major successes in national and international competitions.

The harp department commissions new works annually, and its Harp Showcase concerts attract a wide audience.

Main sponsors:
Salvi Foundation and Holywell Music.

The Teachers

Karen Vaughan ARAM, LRAM Co-principal, London Symphony Orchestra (Head of Harp)

Frances Kelly BA (Cantab) (Early Harp Tutor)

Alison Martin GGSMD (Opera Tutor)
Principal, English National Opera

Thelma Owen BMus, Hon ARAM (Orchestral Studies)
Former Principal, Royal Philharmonic Orchestra

Charlotte Seale ARCM, Premier Prix, Brussels Conservatoire, Hon ARAM

Helen Tunstall GRSM, ARCM , Hon ARAM (Contemporary Music Studies) Principal, London Sinfonietta

Catherine White MM (Juilliard), BM (Curtis)

Professor Emerita of Harp

Professor Skaila Kanga LRAM, FRAM
Principal Academy of St Martin in the Fields and London Mozart Players, composer and international recording artist

Visiting Professors

Milda Agazarian
Moscow Academy and Gnessin Special School of Music

Isabelle Moretti
International Soloist and professor of harp at CNSMD (Paris Conservatoire)

Isabelle Perrin
Co-Principal, Orchestre Nationale de France; professor of harp at École Normale, Paris

Catrin Finch BMus, FRAM
International Soloist

Visiting Professor of Jazz Harp

Park Stickney MM, BM

Your Audition

Two contrasting pieces, one of which must have been written after 1900, plus a study; requirements for scales and arpeggios are available at www.ram.ac.uk/harp.
See p.59 for general details.

2009–2010 Highlights

- Recitals by Gwyneth Wentink and the Park Stickney Trio
- Masterclasses with Gwyneth Wentink, Emmanuel Ceysson, Lucy Wakeford, Isabelle Moretti, Erika Waardenburg, Dr Ann Yeung and Skaila Kanga
- Academy Harp Ensemble Showcase concert in Duke's Hall and recitals in Southwark and Bury St Edmunds Cathedrals, Regent Hall and Sounds New Festival, Canterbury
- 'Free on Fridays' concert: Chamber Music with Harp
- Lecture on Parish Alvars, 'The Liszt of the Harp', by Dr Ann Yeung
- Exchange programme with Amsterdam Conservatoire
- Demonstration of Camac MIDI Harp by Jakez François
- Skaila Kanga Harp Prize: 2010 winner Anne Denholm

Illustrious Past Students

Past students include Anne-Sophie Bertrand, Camilla Pay, Catrin Finch, Laurette Pope, Emma Ramsdale, Celine Saout, Suzanne Willison, Tanya Houghton, Nanako Murakami, Stephanie Beck and Claudia Studer.

Department Administrator:
Amy Gardner BMus
Telephone 020 7873 7320
Email harp@ram.ac.uk
Open Day: 4th October 2010

Classical Guitar

Stanislav Hvartchilkov
'I am deeply grateful to the Academy for its great support throughout my five years here. At the Academy I have learned the foundations which turn the young player into a mature musician.

The Academy has offered many opportunities for me to develop in almost any direction. I have met so many talented people from all over the world, and in some of them I have found friends for life. We truly become closer when we express ourselves and communicate to each other through music.

I know that we study and develop until our last breath. But now that I have lived in this institution, and collected a lot of knowledge and experience, I can go forward with a better understanding of my own musical personality and clearer ideas. I now feel confident that I can find my place in the world as a composer and performer. Now it is just a matter of time and providence.'

Head of Classical Guitar
Michael Lewin FRAM
Michael Lewin studied with Hector Quine at the Academy and later in Spain with José Tomas. He has performed as guitarist and lutenist with the Royal Shakespeare Company, many UK opera companies and La Piccola Scala, Milan. In addition to solo concerts, Michael has played and recorded with leading ensembles and orchestras throughout Europe. Regular adjudicator at major national and international competitions. Vice-President of the European Guitar Teachers' Association, 1996–2006.

The Academy has established itself as a foremost international centre for the study of the classical guitar, with a comprehensive curriculum and unique musicological resources which encourage students to reach the highest standards as soloists, ensemble players and teachers. The expertise of the department embraces all aspects of guitar performance, from the concert platform to the theatre, ballet, opera house and recording studio, as well as specialisms in the main historical periods.

Each year there is a prestigious series of masterclasses, lectures and concerts. Among the distinguished visiting artists have been the Assad Duo, Manuel Barrueco, Edoardo Catemario, Eduardo Fernandez, Eliot Fisk, Sharon Isbin, the Los Angeles Guitar Quartet, David Russell, David Starobin, David Tanenbaum, John Williams and Julian Bream (who adjudicates his prize each year). Eminent luthiers, such as David Rubio, Paul Fischer and José Romanillos, have also been invited to discuss developments in guitar construction.

Other special events have featured the composers Leo Brouwer, Stephen Dodgson, Hans Werner Henze, Nicholas Maw, Sir Richard Rodney Bennett and Sir Peter Maxwell Davies and an International Guitar Duo Festival. The promotion of student compositions for the guitar also forms an integral part of the department's work.

In competitions around the world, from the Worshipful Company of Musicians' Prince's Prize and Mairants Award in the UK to the Tarrega Competition in Spain and the GFA , Parkening and Concert Artists' Guild competitions in the USA, Academy guitarists have regularly won top prizes. Many successfully pursue international careers.

The Teachers
Michael Lewin FRAM
Timothy Walker Hon ARAM

Visiting Professors
David Russell FRAM
John Williams OBE, Hon RAM
Fabio Zanon MMus, LRAM, DipRAM, ARAM
(pictured above right)

Consultant
Julian Bream CBE, Hon RAM

Your Audition
Undergraduates should present three pieces and postgraduates four pieces from:
> a contrapuntal work written between c.1550–1750
> a movement in sonata form
> a theme with variations
> a dance movement
> a work, or movement(s), written after 1950.

Established guitar duos are also invited to audition at postgraduate level, performing a programme of three contrasted duo pieces; each member of the duo will also be required to present one solo piece.

See p.59 for general details.

2009–2010 Highlights
> Appointment as Visiting Professor of David Russell, who will give two performance classes per year to each student and foster international guitar relations
> Announcement of the Julian Bream Trust Scholarship from September 2010: see www.ram.ac.uk/scholarships for details
> Voice and Guitar masterclass by Robert Tear
> Masterclass by Olivier Chassain
> Lecture on recording techniques by John Taylor
> Masterclass by Julian Byzantine
> 'Villa-Lobos 50 Years On' — masterclass and lecture by Fabio Zanon, followed by a concert involving strings, woodwind, brass, keyboard and vocal students
> Seminar on 'Schubert and the Guitar' with Christoph Denoth
> Concert of English songs from the repertoire made famous by Sir Peter Pears and Julian Bream
> Recital by Luigi Attademo of works from the Segovia Archive
> Further concert of chamber music with guitar
> Student performance in Royal Academy Opera's production of Cavalli's Il Giasone
> Alumni reunion to celebrate the 50th anniversary of the Guitar Department

Successes for students and recent alumni
> Milos Karadaglic (graduated 2006): Wigmore Hall recital and concerto performance with the English Chamber Orchestra
> Xuefei Yang (2003): Wigmore Hall recital and première, with the Royal Liverpool Philharmonic Orchestra, of Stephen Goss's Concerto
> Antonis Hatzinikolaou (2007): Recordings of solo works and, as accompanist, in the NMC Songbook
> Other outstanding alumni include David Russell, Antigoni Goni, Fabio Zanon, Mark Ashford, Stephen Goss, Gary Ryan, Benjamin Dwyer, the Eden/Stell and Katona Duos and both Tetra and the English Guitar Quartets

Department Administrator:
Karen Ingram BA, Hon ARAM
Telephone 020 7873 7380
Email guitar@ram.ac.uk
Open Day: check www.ram.ac.uk

Organ

Peter Holder

'I am very much from the English cathedral music tradition, and I chose to come to the Academy particularly because of the broad range of our studies here which include interpretation, improvisation, keyboard skills, organology and harmonium. We are encouraged to give ensemble as well as solo performances each term, and I have undertaken some accompanying for choral conducting students too.

We have many opportunities to play and have lessons on different instruments both locally and around the country. I have also travelled with Academy professors overseas, including performing in Neresheim and a study trip to Hamburg that was linked to our organology studies and masterclasses here on related repertoire.

Our teachers are selected to suit us best as individuals and they're very supportive. There's always someone to go to here whenever I'd like any sort of help. They also understand that most of us have external engagements, and they completely appreciate how important these are to developing our careers.'

Head of Organ
David Titterington
MA, Hon DMus, Hon FRCO, Hon RAM
Organ Scholar at Pembroke College, Oxford, and the Conservatoire de Rueil-Malmaison, Paris, with Marie-Claire Alain and Susan Landale (Premièr Prix à l'unanimité). Gives recitals and masterclasses world-wide and is a member of many international juries. Has premièred many important works and records extensively. Visiting Professor, Ferenc Liszt Academy, Budapest. In 2007, David Titterington was appointed Artistic Director of the International Organ Festival at St Albans.

The Academy's comprehensive and specialist organ curriculum has a world-wide reputation. The course includes contemporary music seminars, improvisation, integration with Historical Performance studies, the history and repertoire of the organ and workshops by distinguished guest teachers such as Marie-Claire Alain, Kenneth Gilbert, Piet Kee, Kei Koito and Daniel Roth. In June 2002, a pioneering harmonium course began under the direction of Anne Page.

Students have regular access to organs in the 'classical' and 19th-century French symphonic traditions, the four-manual classical organ by Rieger in nearby St Marylebone Parish Church is part-owned by the Academy and used as its main teaching instrument, as well as a two-manual organ, after the great French builder Cavaillé-Coll, in the Duke's Hall. A rare Neapolitan organ of 1763 by Michelangelo & Carlo Sanarica, restored in Italy by the renowned Riccardo Lorenzini, was inaugurated in spring 2004.

Postgraduates follow a curriculum designed for their individual needs. Performance practice projects are supervised by specialists and frequently take the form of overseas visits where repertoire study is matched to a specific organ-building tradition.

The one-year Organ Foundation Course is designed primarily for 'gap-year' students preparing either for Oxbridge organ scholarships or for those wishing to develop their organ playing and choral direction skills to a high level before university or conservatoire studies.

'Grand Chorus', a double-CD of 22 historic and important organs south of the Thames recorded in collaboration with the Southwark and South London Society of Organists, was released in 2006. The recordings are documented at www.ram.ac.uk/SSLSO

Your Audition
Specific requirements are available at www.ram.ac.uk/organ and from the Registry. See p.59 for general details.

The Teachers
Nicolas Kynaston Hon RAM, Hon FRCO
Susan Landale BMus, Hon ARAM, Hon FRCO
Patrick Russill MA, Hon RAM, Hon FRCO
David Titterington MA, Hon DMus, Hon FRCO, Hon RAM

Visiting Professors
Jon Laukvik (Stuttgart Hochschule)
James O'Donnell KCSG, MA, FRCO, FRSCM, Hon RAM
Lionel Rogg Hon DMus, Hon FRCO

Harmonium
Anne Page BMus

Organology
William McVicker BA, PhD, LRAM, ARCO, Hon FIMIT, Hon ARAM

Aural Skills and Paperwork
David Pettit MA, BMus, FRCO, Hon ARAM

LRAM (Art of Teaching)
Anne Marsden Thomas BMus, FRCO, FRSCM, ARAM, Dip RAM, LRAM, ARCM

AHRC Creative Research Fellow
Diana Burrell BA, FTCL

'Politicians could do worse than pay a visit to the Royal Academy of Music's department of organ studies to see how substantial change can be achieved... the august conservatoire knows a thing or two about instituting and managing change, not for change's sake but for the advantages it offers to students. Even the super-hungry and obsessively curious among those selected to join the Academy's annual intake of organ students are unlikely to be undernourished by the learning experiences developed by Titterington and his colleagues'
Choir and Organ, January 2008

'This is music [Messiaen's Livre d'orgue] in which every note needs to be precisely placed and every gesture made to count: requirements that were comfortably met by Ilya Kudryavtsev in this absorbing performance... Kudryavtsev saw it through as an unbroken whole: clearly the future for Messiaen's organ music is an assured one with exponents of this calibre to perform it'
www.classicalsource.com
February 2008

Comments on the 'Grand Chorus' recording:

'This recording project is a remarkable achievement, thoroughly recommended'
British Journal of Organ Studies 2006

'The two CDs allow us to compare and contrast the myriad colours, characters and tonal qualities of these organs played by 19 performers, who have succeeded in bringing out the best of each instrument. The result is a wonderful musical achievement and a recording of major documentary significance'
Choir and Organ, January 2007

Recent Student Successes
William Whitehead (1994)
Organ professor, Trinity College of Music; First Prize Odense International Organ Competition
Colm Carey (1994)
Belfast City Organist
Matthew Martin (2000)
Assistant Master of Music, Westminster Cathedral
Stephen Grahl (2003)
Director of Music, St Marylebone Parish Church; Assistant Organist, New College Oxford
Daniel Cook (2003)
Assistant Director of Music, Salisbury Cathedral
Bart Jakubczak (2003)
Organ teacher, Fryderyk Chopin University of Music Warsaw; Prix de la Presse, Lausanne International Bach Competition
Thomas Wilson (2006)
Precentor, Westminster Cathedral; Director of Music, St Mary's Cathedral Sydney (from 2010)

Department Administrator:
Sandra Green
Telephone 020 7873 7309
Email organ@ram.ac.uk
Open Day: check www.ram.ac.uk

Classical Accordion

Milos Milivojevic
'London has a very active contemporary music scene, and being at the Academy has given me great opportunities to get involved and perform some of the great 20th-century repertoire.

I've played at the Wigmore Hall and the South Bank Centre, and I believe I'm the first accordionist to perform at the University of London's Senate House. As an accordionist you must also be an ambassador for your instrument – and I'm very happy to have worked with several Academy composers and introduced them to its inspiring sound-world.'

Head of Classical Accordion
Owen Murray
GRAM, Dip RAM (Copenhagen), Hon RAM
Born in the UK, studied with Mogens Ellegaard at the Royal Danish Academy of Music in Copenhagen, graduating with the Music Teacher Education, principal subject accordion in 1980 and the Diploma (Soloist) in 1982. Many recitals both in the UK and overseas. Pioneering founder of the Academy's Accordion department, Head of Classical Accordion since 1986, awarded an Hon RAM in 1993.

Photo: Owen Murray (left) with visiting professor Friedrich Lips.

The Academy was the first British conservatoire to introduce teaching for the classical accordion. The specialist curriculum complements other courses and includes masterclasses, performance practice, accordion history, repertory, instrument maintenance and art of teaching classes.

The accordion is thoroughly integrated into the life and work of the Academy through a strong and wide-ranging chamber music programme. The response of contemporary composers to the instrument's emergence is reflected in continuing collaborations with composition students and established composers.

Apart from many concert opportunities within the Academy, accordion students have performed at leading music festivals in the UK and abroad. In 1998 the entire accordion department made its Proms début with the BBC Symphony Orchestra at the Royal Albert Hall. In 2006, three students and Owen Murray were invited by György Kurtág to perform at his 80th birthday celebration concert in Budapest. Academy accordion students have enjoyed considerable success in major competitions. Distinguished accordionists who have given concerts and masterclasses at the Academy include Inaki Alberdi, Friedrich Lips, Matti Rantanen, Mie Miki, Viascheslav Semionov, Oleg Sharov, Peter Soave and Mika Vayrynen.

The Teachers
Owen Murray GRAM, Dip RAM (Copenhagen), Hon RAM

Visiting Professor
Friedrich Lips (Moscow), Hon ARAM

Your Audition
Two or three contrasting pieces should be offered. See p.59 for general details.

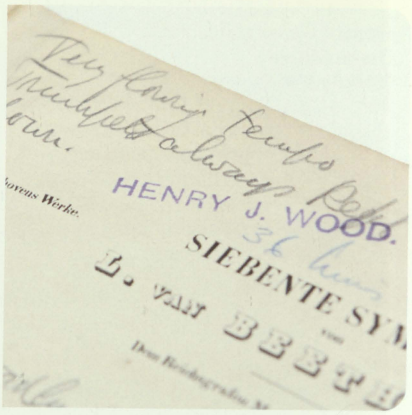
'Murray is an inspirational teacher'
The Times, January 2007

The Derek Butler Prize is contested by postgraduate students nominated by each of London's four conservatoires. Milos Milivojevic won the 2008 final at Wigmore Hall:
'Milivojevic's artistry on the humble button accordion took the breath away — indeed, his coruscating transcription of an organ chorale by Mendelssohn made one almost wonder whether we actually need those thundering giants. I'd put money on this brilliant young performer opening a whole range of new musical worlds'
The Independent, March 2008

2009–2010 Highlights
> Student performances in Prokofiev's Cantata for the 20th Anniversary of the October Revolution with City of Birmingham Symphony Orchestra and Chorus of Mariinsky Theatre Orchestra, conducted by Valery Gergiev
> Three Accordion Showcase concerts
> Chamber music performances involving piano, string, guitar, woodwind, brass and percussion students, including world première of Diana Burrell's 'Vespers'
> World première of 'Wind Sculpture' by David Gorton for accordion and trombone
> Masterclass with Friedrich Lips, Visiting Professor
> Masterclass and concert with Claudio Jacomucci
> Current student Rafal Luc: performances for Park Lane Group and YCAT; concerts at St Martin-in-the-Fields, Bristol's Colston Hall and many venues in the UK and Poland; finalist for YCAT
> Current student Amadej Herzog: several UK performances with cello duo, concerts in Greece and Croatia
> Current student Ksenija Sidorova: Worshipful Company of Musicians Maisie Lewis Award, Prince's Prize and Silver Medal, Philharmonia Orchestra Martin Musical Scholarship Fund Award, Park Lane Group Young Artists New Year Series 2010; finalist for YCAT

Department Administrator:
Karen Ingram BA, Hon ARAM
Telephone 020 7873 7380
Email accordion@ram.ac.uk
Open Day: please contact us for an individual appointment

Research



Deputy Principal
(Programmes and Research):
Timothy Jones MA, DPhil, LTCL

Professor Simon Bainbridge FRCM, Hon RAM (Senior Professor in Composition)
Rachel Baldock MA, MMus, PhD, LRAM
Sarah Callis BA, PhD, Hon ARAM
Gary Carpenter LRAM, ARCM
Philip Cashian BMus, DMus, Hon ARAM (Head of Composition)
Roderick Chadwick MA, MMus, LRAM, ARAM
Brian Elias
David Gorton BA, MMus, PhD, ARAM (Postgraduate Tutor and Associate Head of Research)
Raymond Holden PhD, Hon ARAM (Associate Head of Research (Collections))
Roy Howat MA, PhD (Research Fellow)
Daniel-Ben Pienaar Dip RAM, MMus, ARAM
David Sawer BA, DPhil
Peter Sheppard Skærved LRAM, ARAM
Jeremy Summerly MA, MMus, Hon RAM (Sterndale Bennett Lecturer in Music)
Briony Williams BMus, MMus, PhD, FTCL

The Academy's Research Culture
Research at the Academy is centred on the interaction of performers, composers, and scholars. We maintain a strongly collaborative environment, in which intellectual and creative curiosity is encouraged in both students and staff alike. An evolving dialogue between all members of our community aims to re-evaluate and build on our musical heritage and performance traditions, and to generate new types of creative practice.

Much of the research activity is 'practice-based', focused on the practical aspects of music in the areas of performance and composition. This encompasses the analysis and application of collection materials (including manuscripts, marked scores, historic instruments, and museum artefacts) as well as the critical and reflective study of practice itself. In addition, staff researchers have collaborative relationships with researchers from other disciplines, including instrument making, the visual arts, architecture, art history, museum curatorship, and computing.

The research undertaken by staff at the Academy informs and enhances all areas of teaching, whether through testing the boundaries of innovative professional practice, the exploration of performance traditions and key historical figures, or the currency of academic modules. The Academy's regular research events are open to students, staff, and members of the public. These include interviews with leading figures from the music profession, lecture recitals, academic papers, and experimental workshops. The research events are filmed for archival purpose and make up the Academy's Performance Research Collection.

The world-leading quality of research at the Academy was recognised in the 2008 Research Assessment Exercise, where the Academy was rated highest of the UK music conservatoires in terms of research quality. The Academy has a successful record in attracting research funding, and is unique among the conservatoire sector in having two AHRC Fellows in the Creative and Performing Arts.

Research Degrees: Introduction
The Academy's research degrees are aimed at performers and composers who already have highly developed skills and focused career aspirations. Students work with an individual supervisor and a team of creative staff at the Academy to develop their work through engaging in a substantial research project. This will normally be directly connected to and driven by creative activity as a performer or composer but will also require a critical context and critical reflection.

Since the introduction of the research degree programme in 2000 the Academy has made advances in establishing approaches to the disciplines of practice-based research that are distinctive to the institution and its environment. These have been encouraged through an ongoing series of research workshops held in the museum, and through educational developments on the taught degree programmes. Research degree students are thus invited to become part of an active community and to take a lead in furthering practice-based approaches to research questions and processes.

The Academy offers two-year MPhil and three-year PhD awards. Offered as awards of the University of London, both programmes ensure their distinctiveness by being based on the same premise as all other Academy degrees: of students reflecting the highest possible practical standards.

The closing date for receipt of applications (MPhil in the first instance, with transfer to PhD usually taking place in the second year of study) is 17 January 2011.

Please contact Neil Heyde, email research@ram.ac.uk, if you have any questions about the research degree programme.

Teaching Delivery
For both MPhil and PhD, you will be allocated 30 hours of supervision per year. You may apply for a further year to complete or 'write up' your portfolio or dissertation at a reduced rate. Supervision hours are divided between academic and practical supervision as negotiated with the Research Degrees Board and your principal supervisor.

Head of Postgraduate Programmes:
Neil Heyde BMus, MMus, PhD, LMusA, Hon ARAM
As a soloist and chamber musician Neil Heyde has recorded, performed and broadcast internationally. His work at the Academy focuses on relationships between performers and composers, both past and present, and he has written on analytical and collaborative issues. He is cellist of the Kreutzer Quartet and is currently working on the Œuvres Complètes de Claude Debussy and projects with the visual arts and film.

Olivia Sham
'As a postgraduate pianist on the MMus programme at Academy, I found the work carried out by its performer-researchers fascinating. Now, I'm on the doctoral programme and researching ways of performing the music of Liszt, a composer I've long felt an affinity for. At the moment, my research involves a detailed study of versions of Liszt's pieces, and playing instruments from his time, like the 1840 Erard in the Academy's piano gallery.

Being able to work regularly with such a beautiful instrument is extraordinary and, for a research student, it's also inspiring to work in a performance institution of the highest level. I get guidance from my piano professor and academic supervisors, and there are research events, seminars, masterclasses and concerts — all forums for exciting ideas. This stimulates my work and my concerts both inside and outside Academy, where I can put my research into play.'

MPhil/PhD in Performance Practice

Aims

The research degree in Performance Practice is designed to encourage postgraduate performers to engage in practice-based or practice-focused research at the highest level. Such involvement and training will help already experienced performers to exert an enhanced leadership within the musical profession, and within higher education institutions specialising in performance study. The programme is specifically designed to encourage the development of new methodologies, new insights, and new knowledge within performance research.

Entry

On application you will submit a detailed research proposal of around 2000 words outlining the research you wish to pursue and the methodologies that would support it (including the proposed method of linking academic to practical research outcomes).

The proposal should suggest how your thesis will contribute to the disciplines of performance research and to your own development as a performer. You should also submit evidence of your standards of written and practical work, both of which will be considered at the entrance interview.

Assessment

Submissions can range from a Performance Portfolio (length to be negotiated in relation to the project) and written commentary of 10–20,000 words (MPhil) or 15–25,000 words (PhD) to a written dissertation of 30–50,000 words (MPhil) or 50–70,000 words (PhD) plus supporting performance material as required. The written commentary accompanying a Performance Portfolio submission should articulate and provide a context for the performance-driven research questions governing the submission as a whole and should make clear the significance of the performances by employing academically-appropriate lines of enquiry.

Supporting Studies

Research students attend and take part in doctoral seminars, research skills training and performance research events.

MPhil/PhD in Composition

Aims

The MPhil/PhD in Composition is designed to encourage you to pursue your artistic development to the highest possible level and to reflect critically on the significance of your compositional activity through analytical exploration and (where appropriate) collaborative work in a performance environment. Such intensive and wide-ranging study will allow you to extend your scope and effectiveness as a composer, while offering you a training relevant to the task of teaching or lecturing in composition.

Entry

On application, you will submit a portfolio of compositions. If you are selected for interview you will then be required to provide a detailed research proposal of two pages of A4 outlining the planned content of your portfolio (including any plans for collaborative work) and the analytical and critical questions to be addressed in the accompanying written component.

Assessment

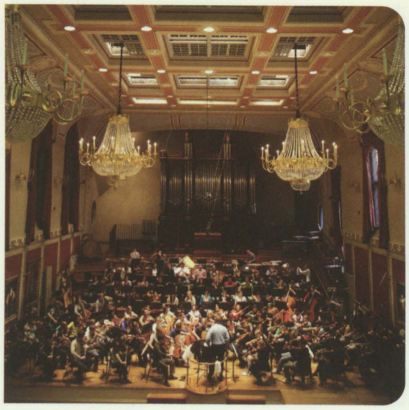
As a final assessment, you will submit a portfolio of compositions of around 45 minutes (for the award of an MPhil) or 60 minutes (for the PhD). The portfolio is linked to a written commentary of 10–20,000 words for MPhil, and 15–25,000 words for PhD which should articulate and provide a context for the compositionally-driven research questions governing the submission as a whole, and which should reflect on the creative processes involved in producing the portfolio.

Supporting Studies

Research students attend and take part in doctoral seminars, composition research seminars, research skills training and research events.

Life at the Academy

Facilities at the Academy



The Academy's main building, pictured above, was built in 1911. A plethora of further facilities have been added subsequently, with particularly rapid development in the past ten years.

The Academy includes all the requirements of a modern conservatoire:

- over 100 teaching and practice studios, rehearsal and lecture rooms
- several large concert rooms
- the 120-seat David Josefowitz Recital Hall
- the modernised Sir Jack Lyons Theatre
- the Duke's Hall, a 400-seat concert venue
- electronic and recording studios
- a fully up-to-date Creative Technology Suite
- a well-equipped library
- an excellent canteen serving healthy and value-for-money meals, including vegetarian options
- a museum which displays some of the Academy's valuable and historic instruments and manuscripts and which hosts regular public research events
- the Academy Chimes shop, which stocks a very wide range of printed music, books and accessories

The Academy is open during term-time from 7am to 11pm (10pm at weekends) and on a more restricted basis during vacations.

London
Britain's capital is an exciting and inspiring city. 30% of London residents were born outside England, and more than 300 languages are spoken in London: as one of the most cosmopolitan cities in the world, it offers an unrivalled range of cultural and leisure activities. There is always something to do and somewhere to go — whatever your tastes.

The Academy is at the heart of the transport network, providing easy access from all parts of London and beyond. At the Academy, you will study only minutes away from the green spaces of Regent's Park and the many vibrant restaurants, bars and shops of Marylebone Village.

London is widely acknowledged to be the musical capital of the world and the Academy is within easy reach of many famous venues including Wigmore Hall, which is only a few minutes' walk away.

Accommodation
The Academy has access to a wide range of accommodation, including halls of residence in the University of London.

Library
In addition to the facilities you would expect for undergraduate and postgraduate students, the Library has historical collections of international significance and is a recognised centre for research.

The Library has over 200,000 items, including early printed and manuscript materials, a substantial collection of recordings and audio facilities. Students can apply for access to the University of London Library and the British Library if they require yet further resources.

The Library houses archives of many eminent musicians. See page 48 for details.

The Orchestral Library has about 4,000 sets of parts, constantly augmented with new acquisitions. Important research collections include the libraries of Sir Henry Wood and Otto Klemperer.

E-learning
Workstations are available throughout opening hours, equipped with the latest software including word-processing, spreadsheets, desk-top publishing and music notation. The Academy is also enabled for wireless networking from students' personal computers. Students have free access to email and the internet as well as to an increasing range of e-learning initiatives. The Academy provides computer training, enabling students to master essential management and promotional skills.

Instruments
The Academy's collection of over 250 prestigious stringed instruments, in modern, classical and baroque set-up, is regarded as the finest of its type in the world. There is also a varied stock of woodwind and brass instruments and a substantial collection of modern copies for 'period' performance. See page 48 for details.

The Academy regularly updates its stock of pianos. On-site piano maintenance and rebuilding technicians ensure that all instruments are kept in top condition.

Junior Academy
The Junior Academy offers courses on Saturdays at the Royal Academy of Music for talented and committed young musicians of secondary school age (12–18) as well as a dedicated Junior Jazz course. Primary Academy (age 8–12) provides for the musical development of the most able younger musicians. There are also more general preliminary courses (age 4–8). Full details can be obtained from the Junior Academy at the main Academy address; telephone 020 7873 7380; email juniors@ram.ac.uk

Virtual Tour
You can explore many of the Academy's performance, rehearsal and social spaces by taking a 3D tour at www.ram.ac.uk

Performance

Director of Artistic Planning:
Nicola Mutton BA, Hon ARAM

Telephone 020 7873 7327
Email concerts@ram.ac.uk

www.ram.ac.uk/events

See page 5 for recent highlights.

International Chair of Conducting and Orchestral Studies:
Sir Colin Davis CBE, Hon RAM
Conductor Laureate:
Sir Charles Mackerras CH
Principal Guest Conductor, Symphony Orchestra:
Yan Pascal Tortelier Hon RAM
Principal Guest Conductor, Concert Orchestra:
Trevor Pinnock CBE, Hon RAM
Griller Chair of Chamber Music:
Professor Thomas Brandis Hon RAM
Visiting Professor of Music:
Pierre-Laurent Aimard

Concert & Orchestra Managers:
Hannah Melville-Smith BMus, Hon ARAM
Liz Williams BMus, Hon ARAM
Concerts Assistant:
Hannah Shoukry BA, MA
Orchestral Assistant:
James Howe BA
Concerts and Prizes Administrator:
Emily Good BMus, MMus
External Bookings Co-ordinator:
Rachel Thomas BA, MA

Performance is central to all studies
Training at the Academy prepares students for an increasingly demanding and diverse professional life and encompasses chamber, symphonic and operatic repertoire, media music, musical theatre and jazz.

The Academy was awarded the Association of British Orchestras' Bronze Charter in 2010, confirming its commitment to best-practice in all orchestral activities.

Orchestral Training
Orchestral training is delivered through a range of quick-learn projects, designed to reflect the time-critical rehearsals of professional orchestral life, as well as more intensive projects. Distinguished conductors such as Sir Colin Davis, Sir Mark Elder, Sir Charles Mackerras, Susanna Mälkki, Tadaaki Otaka, Trevor Pinnock, Leif Segerstam, Yan Pascal Tortelier and Thierry Fischer visit regularly to work with Academy orchestras. Special orchestral and ensemble projects are also devised by Pierre-Laurent Aimard, Visiting Professor.

Royal Academy Opera productions give orchestral students valuable experience of this important area of work, teaching them the particular skills required in the opera pit.

Sectional rehearsals for all orchestral projects are led by principal players from London's major orchestras, including the London Symphony Orchestra, Philharmonia Orchestra, BBC Symphony Orchestra, Royal Philharmonic Orchestra, London Philharmonic Orchestra, Orchestra of the Royal Opera House, English National Opera, Britten Sinfonia, London Mozart Players, London Sinfonietta and Orchestra of the Age of Enlightenment.

Contemporary music
The Academy is particularly active in new music. The Academy Manson Ensemble regularly takes part in side-by-side projects with London Sinfonietta and Birmingham Contemporary Music Group, as well as performing in major festivals around the UK. 'Mainly New' projects feature the music of leading composers such as Sir Harrison Birtwistle, Hans Abrahamsen and Johannes Maria Staud and offers student instrumentalists and composers the opportunity to work with the composer.

Composer-performer collaborations take many shapes and sizes, ranging from regular projects led by Visiting Professor Sir Peter Maxwell Davies to collaborations with choreographers and animators.

Historical Performance
The firmly-established Period Instrument Baroque Orchestra and the Becket Ensemble perform under Head of Historical Performance Laurence Cummings and visiting specialists who have recently included Pavlo Beznosiuk, Madeleine Easton, Margaret Faultless, Catherine Mackintosh, Rachel Podger, Simon Standage, Matthew Truscott and David Watkin. The acclaimed Academy/Kohn Foundation Sunday Bach Cantata series offers a professional performance opportunity to vocal and instrumental students.

Partnerships
Valuable partnership schemes with the Philharmonia and London Symphony Orchestra enable students to take part in rehearsals and concerts and to develop a range of professional contacts. There is also a strong relationship with the European Union Youth Orchestra, of which Academy students form a substantial contingent.

Chamber Music
Students are encouraged to become versatile and experienced chamber musicians. String quartet coaching is led by Thomas Brandis. Matthew Souter and David Smith of the Alberni Quartet, Martin Outram of the Maggini Quartet and Garfield Jackson of the Endellion Quartet offer further coaching, along with visiting professors Hartmut Rohde and Aleksandar Pavlovic and the Škampa and Vanbrugh Quartets.

Performances by chamber ensembles are an integral part of Academy life. In addition to their degree requirements, students are invited to perform in themed series, high-profile 'free on Fridays' concerts, composer festivals and numerous recital series in London and further afield. Coaching with eminent chamber musicians is provided for all concerts and projects.

Brass Ensembles
Brass ensembles of all shapes and sizes, including Royal Academy of Music Brass Soloists, Symphonic Brass, Brass Band, Trombone Choir and Horn Ensemble are particularly active in the Academy's performance diary with numerous projects every term. The ten-piece Academy Brass Soloists have performed around Britain and further afield, including concerts in Beijing leading up to the 2008 Olympics.

Wind Ensembles
Wind ensembles, like brass ensembles, continue to produce a fine range of acclaimed recordings on the Academy's CD label of both seminal works for wind ensemble, as well as arrangements of major works. (See opposite page) Termly concert projects give students the opportunity to explore the core symphonic wind repertoire.

Strings Ensembles
Royal Academy Soloists, a string ensemble of fourteen players selected by audition and directed by Clio Gould, perform around the UK. Recent concerts have taken place at the Queen Elizabeth Hall, Wigmore Hall and Kings Place as well as Spitalfields, Norfolk & Norwich and Bury St Edmunds Festivals.

'From the renowned opera course at the Academy... the bright young stars of the future'
Sean Rafferty on BBC Radio 3, May 2010

'It's a magnificent performance... all four works here are superbly and spontaneously played by eager musicians from the Royal Academy of Music who provide wonderful blending and a superbly polished, professional ensemble. This new set certainly trumps its rivals'
Gramophone, January 2008

Jazz
Each year wind, brass and percussion students have the opportunity to collaborate with the jazz department, working with eminent jazz musicians including Paul Clarvis, Peter Erskine, Dave Hassel, Joe Locke, Keith Nicholls and Gerard Presencer.

Musical Theatre
Students from all departments are able to work with successful West End Musical Directors in an annual Christmas Show, Agents' Showcase and two major summer productions.

External bookings
The Academy secures over 400 bookings for students each year to provide performance experience as well as the opportunity to gain valuable external contacts and develop their professional skills. These opportunities include paid recitals in leading UK festivals and venues, as well as corporate and private events.

Music in Community
The Academy is committed to widening participation. 'Music in Community' is a compulsory course for third-year undergraduates which provides practical training in diverse musical and social contexts. Postgraduates can opt for the Concert Presentation or Concert Project outreach-based options. See Open Academy, p.47.

Competitions
The Academy encourages students to participate in internal and external competitions, giving opportunities to learn new repertoire, as well as to gain experience performing to distinguished adjudicators and to the public.

Recordings and Media Music
In Media Music Ensemble, orchestral students work with Academy composition students and an experienced recording engineer and skilled session conductor/composer, to gain experience in media sessions such as working to a click track. This training has been further expanded by media sessions at one of London's top recording studios.

Students have access to state-of-the-art music software and professional-quality studios designed to enhance the learning experience and stimulate musical creativity. The Academy studios are set up for small-scale recordings and can also to link to a number of rooms around the Academy for larger recording projects. Complete video production facilities allow filming through to final delivery on DVD using industry-standard equipment and software to produce professional-quality results.

The top-quality recordings on the Academy's own ever-expanding label (see www.ram.ac.uk/audio) are regularly broadcast by BBC Radio 3, Classic FM and the BBC World Service, and can be heard online at the Naxos Music library. Selected discs are sold by iTunes, eMusic and other online retailers, and are distributed to shops throughout the UK. All proceeds are used to fund future recordings.

Recent releases include:

> All-American Brass: Works for brass by Copland, Gershwin, Barber and Bernstein. Academy Symphonic Brass conducted by James Watson.

> Richard Strauss: Complete works for brass. Academy Symphonic Brass conducted by James Watson. **'This CD is awesome by any standards'** — Brass Herald

> Richard Strauss: Complete works for wind ensemble. Royal Academy of Music Symphonic Wind conducted by Keith Bragg. **'It's a magnificent performance'** — Gramophone

> Song Circle's third recording: 'Goethe's Girls and Mörike's Men'.

> Premier Prix: celebrating the virtuoso with this disc inspired by Paris Conservatoire's ultimate accolade.

> Highlights discs taken from live Royal Academy Opera productions of Rameau's Dardanus with Laurence Cummings and Semele with Sir Charles Mackerras.

Student Support

Pastoral and Academic Support:
See Tutors, pages 50 and 54
Counselling:
Dani Singer BA, PGDip, MAPC, UKCP/BACP Accr.
Disability & Specific Learning Difference:
Judith Fink
Paula Bishop BA, MMus, DipRSA SpLD, LRAM
Head of Alexander Technique:
Paul Moore LTCL, MStat
Professional Development Advisor:
Janet Marshall BA, MMus
Chaplain: The Revd Paul Thomas MA

Students' Union
The SU supports various societies, provides welfare and international representation, and holds regular meetings to ensure students can voice their opinions. Students are also represented on all academic policy committees.

Social events are an essential part of Academy life. As well as packed Freshers and RAG weeks and a legendary summer ball, the SU organises themed parties, karaoke, comedy and movie nights. Academy students have full access to the University of London Union's superb sports, leisure and social facilities.

Financial Assistance
The Academy is able to assist some students towards the costs of their fees and living expenses. See p.58, and www.ram.ac.uk/scholarships

Alexander Technique
The Academy has taught Alexander Technique for over 20 years. Students normally receive 20 lessons throughout the year. These one-to-one lessons are intended to be an introduction to the technique and are educational rather than therapeutic. Students learn how to 'use' themselves in the best way possible, and thereby function at their best whilst also avoiding injury. Small group sessions are also available for those with previous experience.

Medical Health and Counselling
Student support services are co-ordinated by the counsellor. The Academy works with a broad range of medical specialists and has close links with excellent hospitals as well as with the local Paddington Green Health Centre. Psychology-based music performance classes are offered where possible to help all students to achieve their potential by managing performance nerves. The counsellor provides a free confidential service available to all students. See www.ram.uk/counselling

Noise and Avoiding Hearing Loss
The Academy takes students' long-term health very seriously. Since 2006 we have extensively monitored sound levels in a wide range of Academy rooms, covering a variety of ensembles, orchestras, lessons, practice and repertoire and drawing up recommendations on how the Academy can protect students' hearing. Results are used to schedule rehearsals to the largest available rooms and students are carefully allocated to performance projects avoiding excessive weekly exposure. During the first week of each academic year compulsory noise seminars and audiometric (hearing) tests are undertaken by all new students. Information about the dangers of noise exposure and protecting hearing is available to all staff and students.

Additional needs
The Academy has extensive experience of supporting students with additional needs including specific learning differences such as dyslexia. This is a confidential service to applicants and students.

Careers Advice
Specific careers advice complements the broad-ranging career preparation which is integrated into programmes of study.

International Students

Head of International Affairs:
Philip White LRAM, FRAM

English Language Co-ordinator:
Janet McAlpin MA, PGDip

English Language Tutors:
Marie Myerscough MA, BEd, ARCM
Gill Barnes MA

Arguably no city in the world offers the diversity of London. The Academy's truly international community is similarly varied, with many cultures and nationalities represented.

The Academy has a team of specialists dedicated to supporting students who need to develop their communication skills in English. Our English Language teachers have much experience with coaching students from other parts of the world, including Asia, and they have expertise in music and the arts.

Depending on their particular needs, some students will be required to attend an intensive English course at the Academy before the start of the academic year. Others will attend weekly classes throughout the academic year in support of their programme of study. These classes lead to an examination, designed to focus students' work and to give them a formal indication of their progress.

In addition, all students can benefit from the Help Desk run by the English Language Co-ordinator Janet McAlpin. This is a facility for students seeking help or advice for specific communication tasks, or for those who want to top-up particular English skills.

The Academy offers an 'acclimatisation' course to selected international students before the beginning of the academic year.

A handbook for international students is issued annually and the Head of International Affairs is pleased to give advice. Visa information is available in the Student Support section of www.ram.ac.uk

In 2009–10, international students at the Academy come from: Australia, Austria, Azerbaijan, Belarus, Belgium, Brazil, Bulgaria, Canada, China, Croatia, Cyprus, Czech Republic, Denmark, Eire, Estonia, Finland, France, Germany, Greece, Hong Kong, Hungary, Iceland, Indonesia, Israel, Italy, Japan, Jordan, Kazakhstan, South Korea, Latvia, Lithuania, Malaysia, Mexico, Netherlands, New Zealand, Norway, Poland, Portugal, Romania, Russia, Serbia, Singapore, Slovenia, South Africa, Spain, Sweden, Switzerland, Syria, Taiwan, Thailand, Trinidad & Tobago, Turkey, Ukraine, USA, Uzbekistan and Vietnam.

Alumni Network

Head of Alumni Development:
Ruth Byrchmore MMus, BMus, ARAM

The Alumni Office offers support for your transition from student to alumnus and beyond. Its Alumni Network provides all former students of the Royal Academy of Music with a wide-ranging professional support service and social network for leaving students and all alumni, whether they graduated many decades ago or within the last few years.

Key features of the Network include an online global network, a professional development training programme (offering refresher courses and careers strategy workshops and talks), a mentoring scheme for recent graduates, and Concert Club (the umbrella name for all alumni concert and social events). Membership is free to all alumni who have studied at the Academy for a minimum of one year, and alumni pay competitively for a range of premium events and training options.

When you graduate you will join the Online Global Network, giving you immediate access to a worldwide community of Academy alumni. You'll be able to access the Alumni Jobs Bulletin, find out about our range of professional development opportunities, and join the Alumni Mentoring Scheme or the Alumni Volunteer Network. Over the years you'll use the Network to reunite with old friends and share news, and you'll benefit from benefits and discounts.

Membership of the Alumni Network will entitle you to a range of professional development training opportunities, including a free careers strategy consultation within your first year of graduation. In addition, at any stage in your career you will be able to enjoy the Careers Strategy Seminar Series, access a range of top-up, refresher and from-scratch short courses, and participate as a mentor or be mentored within the Alumni Mentoring Scheme.

Forming the backbone of a living and relevant Alumni Network, Concert Club offers access to an exclusive diary of alumni events. Many are linked directly to the Academy's schedule of public performances, but also included is a range of exclusive alumni-only benefits including behind-the-scenes insights, receptions and pre-concert talks. Family days and reunions also form part of the annual social calendar for Alumni Network members.

Open Academy

Head of Open Academy:
Julian West BA
Senior Administrator:
Helen Wills BA, Hon ARAM
Outreach Support Administrator:
Alexandra Clarke BA, MA

Telephone 020 7873 7461
Email openacademy@ram.ac.uk

Open Academy combines a series of creative projects which challenge preconceptions of what music conservatoires do.

The Academy's mission has always been to provide musical training at the highest level. Open Academy expands this training beyond enrolled Academy students and out into the fullest range of society. Academy students also benefit directly by engaging in innovative education projects, and discovering roles beyond the traditional concert platform.

'I didn't think I liked classical music but that concert was wonderful'
Open Academy participant's comment

Music in Community
Professional musicians in the 21st century need the skills to communicate with anyone and everyone — from the youngest child in a practical education workshop to potential and existing audiences for classical concerts. All undergraduates participate in the Academy's Music in Community projects in their third year, and gain expertise in animateurship and creative leadership. These specialist skills are in great and increasing demand throughout the music profession, with education and community work forming an ever more vital role for many orchestras and ensembles.

Students, each working on an internship with a partner organisation, devise and deliver professional education projects whilst receiving training 'on the job'. Sessions with leading animateurs, performers and composers cover communication techniques, creative composition and improvisation. Project partners include Wigmore Hall, Spitalfields Music, the Orchestra of the Age of Enlightenment, English Touring Opera, Glyndebourne and Kings Place. Many people from a great variety of backgrounds enjoy and benefit from working with Academy students in long-term collaborations with toddler groups, schools and community centres throughout London and wider afield.

Undergraduates can spend more time exploring the diverse skills needed to become a skilled animateur by taking a specialist, hands-on 'Advanced Music in Community' option in their fourth year. Postgraduates can explore work in this field as part of their professional portfolio.

Access
The Academy is committed to providing new gateways towards learning. In special Open Days, musicians of various ages and skills can experience the thrill of music-making alongside Academy students and teachers and gain a practical, participatory insight into the Academy and the music profession as a whole. Open Academy runs an annual vocal summer school. In this intensive weekend-long event, leading professionals work creatively to raise the participants' 'hard' musical skills, and explore and develop their potential.

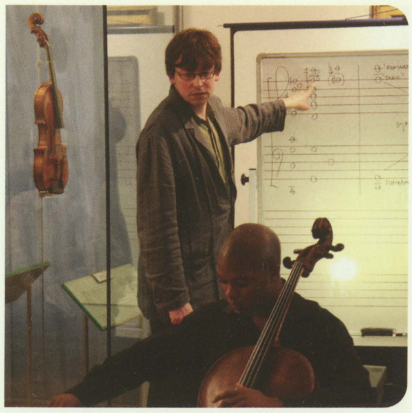
Museum and Collections

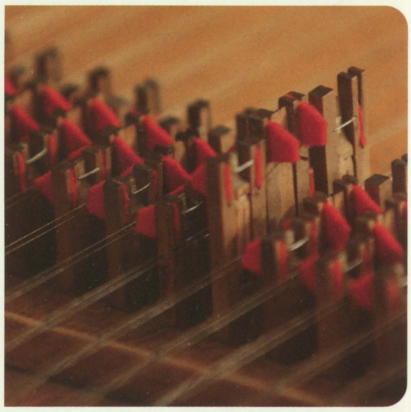
Deputy Principal (Programmes and Research):
Timothy Jones MA, DPhil, LTCL

Telephone 020 7873 7443
Email museum@ram.ac.uk

Museum and Collections Manager:
Samantha Pettit PGDip, BA, Hon ARAM

Museum Curator:
Frances Palmer BSc, MA, PhD, FSA, FMA
Curator of Art and Iconography:
Janet Snowman MA, Hon ARAM, FRSA
Instrument Custodian:
David Rattray Hon ARAM
Librarian:
Kathryn Adamson MA, Dip Lib, Hon ARAM
Assistant Librarian:
Bridget Palmer BMus, PG Dip, Hon ARAM
Museum and Collections Administrator:
Fiona Hymns BA
Administrator, Instrument Loans:
Samantha Self





The Academy is home to world-renowned collections of musical materials and artefacts that enrich our performance culture, inform our teaching, focus our scholarship, and form a visible, public symbol of our shared musical heritage. The Academy's award-winning museum – housed in the York Gate building – is a hub of teaching and research, alive with classes, rehearsals, seminars and public events. The museum exists for the benefit of all Academy students and staff, and you are strongly encouraged to explore its treasures and learn from them.

Recommended as one of Britain's five best music museums
Classic FM magazine, February 2007

Recommended as one of the best smaller museums in London
Time Out magazine. January 2009

'One of the premier and most accessible collections in the world'
The Strad, March 2006

The jewel in our crown is our collection of over 200 stringed instruments, acquired for the benefit of students and recent alumni. It includes a world-leading group of Cremonese instruments by makers such as Antonio Stradivari, Nicolò Amati, Andrea Guarneri and Giovanni-Battista Rogeri.

The Academy's keyboard collection showcases the technical development of the piano from 1785 to 1850. It features English, French and Vienna-style pianos, and highlights links between the instruments and makers, composers and performers. All the keyboard instruments are maintained to playing standard and are available to students to enhance their studies.

Other instrumental collections include horns formerly owned by Aubrey and Dennis Brain; early instruments from the collection of David Munrow; and the Becket Collection, a unique set of instruments maintained in an historic state, and available to students who wish to gain experience of performance on period instruments.

The Academy owns remarkable collections of performance materials, ranging from sixteenth-century lute books in the Robert Spencer Collection to autograph manuscripts by Purcell, Sullivan, Vaughan Williams and other leading composers, to marked scores and parts from the collections of Sir Henry Wood, Sir John Barbirolli, Sir Yehudi Menhuin, Otto Klemperer and Sir Charles Mackerras which offer us unique insights into the working methods and interpretative ideals of these twentieth-century giants.

In addition, the Academy owns autograph materials by Beethoven, Mendelssohn, Liszt and other seminal nineteenth-century figures, reminding us of the Academy's intimate connections with the canon-builders of the past. These items, and many other important iconographic materials, are accessible online through the Academy's iconographic catalogue Apollo.

Research Culture
Our museum is more than simply a space for displaying these treasures: it is a hub of teaching and research in the Academy, not only for our own students and staff but also for the lifelong learners who attend our regular educational events. See Research, page 38, for more details.

Programmes of Study & How to Apply

Undergraduate Programme

BMus

'Of the nine top music colleges in the UK only one recognises the importance of a business-like approach within the music world: the Royal Academy of Music'
Pip Pirie, Muso, August 2005

Head of Undergraduate Programmes:
Timothy Bowers BMus, DPhil, FRAM, ARCM
(pictured top right)
Telephone 020 7873 7356
Email t.bowers@ram.ac.uk

Timothy Bowers studied composition at the Academy under Alan Bush, privately under David Blake and as a DPhil student at the University of York under David Kershaw. His musical career has included composing, arranging, performing, teaching, examining and adjudication. His wide-ranging compositional career has included creative collaborations with the Academy's Accordion, Brass and Guitar departments. Research interests include the late music of Alan Bush.

BMus Tutors
(pictured above, right to left)
Christopher Atkinson MA, PhD, PPRNCM, Hon ARAM
Martin Outram MA, FRAM
Nick Smart BABM, PG Dip, LGSM, Hon ARAM

Academic and Supporting Studies
Dominic Alldis Hon ARAM
Christopher Atkinson MA, PhD, PPRNCM, Hon ARAM
Timothy Barratt ARAM, GRSM, LRAM, ARCM, LTCL
Harry Blake BA, MMus
Timothy Bowers BMus, DPhil, FRAM
Paul Brough MA, ARAM
Ruth Byrchmore BMus, MMus, ARAM
Sarah Callis BA, PhD, Hon ARAM
Roderick Chadwick MA, MMus, LRAM, ARAM
(Head of Supporting Studies)
Costas Fotopoulos BMus, MMus
David Gorton BA, MMus, PhD, ARAM
Neil Heyde BMus, MMus, PhD, Hon ARAM
Alexander Hills BMus, MMus, PGDip, DMA
Raymond Holden PhD
(Associate Head of Research (Collections))
Colin Huehns MA, PhD, ARAM
Daniel-Ben Pienaar BMus, MMus
Hannah Riddell BMus, MMus, LRAM
Patrick Russill MA, Hon FGCM, Hon RAM
Robert Sholl BMus, MMus, PhD, FRCO (Chm), ARCM, Grad Dip (St-Maur)
Jeremy Summerly MA, MMus, Hon RAM
(Sterndale Bennett Lecturer)
Artem Vassiliev MMus
Nicholas Walker LRAM, ARAM (Keyboard Skills)
Briony Williams BMus, MMus, PhD, FTCL

The Academy collaborates closely with King's College London. Shared classes enable students from both institutions to benefit from a range of activities and facilities.

Academy graduates are awarded with University of London degrees.

Principal Study
This is the focal point of a student's musical development and is taught to a professional level on both an individual and group/class basis.

Each student receives one hour of one-to-one tuition per week in Principal Study. In some cases students may take an additional Second Study (e.g. piano for an oboist) and in many cases students will take a Related Study (e.g. piccolo for a flautist). Students are assessed by an annual examination in May/June.

The Tutor System
The BMus Tutors are available to discuss the performance and academic options available to students, timetabling, progress, and any other aspects of their programme of study. With responsibility for both academic and pastoral welfare, Tutors monitor the overall progress of every student and act as an effective and important representational link between the student and the institution.

The Head of International Affairs helps international students with any specific problems, including those arising from cultural differences.

Academic Studies

Charlotte Reid (Violin)
'My main dilemma when deciding which path to take after school was whether I should go to university or music college. Ultimately, it was what the Academy offered that swayed me towards the latter—the course, the teachers, the combination of the academic and the practical elements of music and the institution itself. All these made me realise I would be getting the best of both worlds! The instrumental teaching at the Academy is, of course, second to none but the level of academic teaching really surprised me—all the academic staff are fantastic specialists in their own fields and have a lot to offer and pass on to students.

In my time here, I have realised that it is the individual that determines exactly what they get out of the Academy. With so many chamber music, orchestra and solo concert opportunities, interesting academic electives and great facilities and teaching there is an endless amount to what you can do if you choose. The Academy is a lovely environment and, the Academy being a fairly small place, you get to know most students studying there at least well enough to say hello!'

'Beguiling, fresh-toned solo playing from all quarters... a most enjoyable listening experience—only a hard-hearted listener could completely resist the temptation to smile... wonderful individual and collective performances... This is a commendable release, more than fulfilling its brief and offering much to enjoy'
International Record Review, October 2006

Introduction
Academic Studies are essential to every student's creative development. A comprehensive range of topical courses is offered across the disciplines of Historical Musicology, Analysis, Performance Practice and Composition, as well as Aural Training, Keyboard Skills, Technology, and Conducting (Supporting Studies) courses which are designed to reinforce students' critical awareness as performers and/or composers.

Years 1 and 2 of the BMus comprise a common core. In Years 3 and 4, students select their own specialisms from a wide range of electives. The programme's flexibility encourages students to pursue their own individual interests in order to prepare for a range of careers within the music profession.

The Academy collaborates closely with King's College London, where a range of specialist music and humanities courses is available for Academy students.

Techniques and Analysis
This two-year, seminar-based course aims to develop understanding and appreciation of music at a technical level. Pastiche composition aims to provide facility in manipulating musical materials and ideas. Analysis of musical processes cultivates an ability to make informed performance decisions. Electives in T&A are available in Year 3.

Introduction to Performance Practice
An investigation of performance techniques and interpretative issues. This equips students with tools to investigate repertoire in both historical and contemporary contexts.

Technology
Students use state-of-the-art music software and newly-refurbished studios in ten creative technology-based courses, all of which are designed to enhance the learning experience and stimulate musical creativity. Using the Academy's intranet, students also learn how to collect, store, and manipulate data electronically.

Class Electives
Offered to students from the third year onwards, class electives encourage exploration of specific repertoire (e.g. Mozart Opera, Brahms, Messiaen, etc) and development of areas of specific technical expertise (e.g. Instrumentation, Specialist Keyboard Skills, Historical Performance, etc).

Classes run as seminar groups, and students are expected to engage with emerging critical ideas and take the initiative in individual project work.

Topics in Western Music History
This one-year course focuses on the musicological, social and political context of composers within the western art tradition.

Presentational methods range from formal chronological surveys of historical periods to discussions of selected works. The course aims to generate an environment where students feel able to question received terms and definitions.

Humanities
The Humanities curriculum, which is unique to the Academy, is designed to introduce students to new disciplines and thereby extend creative abilities through encouraging critical thought. Subject areas, which range widely, take into account the aesthetic, social, political, and ethical issues facing the contemporary performing artist. Classes are structured as seminars, offering students an opportunity to engage in lively debate. BMus students with particular interest in pursuing humanities and academic music courses at King's College London are strongly encouraged.

Developing Essential Skills

Supporting Studies is a series of four core modules that develops essential areas of musicianship and introduces other vital skills during years 1 and 2 of the BMus. All subjects may be studied further at elective level.

> **Aural Training**
Mandatory during the first two years of the BMus, training focuses on pitch, rhythm, texture, timbre, analytical and stylistic awareness.

> **Keyboard Skills**
The one-year curriculum covers score-reading, harmonisation, improvisation and accompaniment

> **Introduction to Conducting**
All students are taught the basic elements of baton technique, from beating patterns to influencing sonority.

> **Introduction to Technology**
Students are introduced to recording techniques and studio technology.

Principles of Education (PoE) and Music in Community (MiC)
Compulsory components of Year 3. These two introductory modules explore two strands of professional development; teaching skills and outreach. POE leads into the optional LRAM teaching diploma and MiC may be pursued at advanced level as an elective.

LRAM teaching diploma
The Licentiate of the Royal Academy of Music (LRAM) teaching diploma provides a comprehensive, practically-based introduction to the principles of teaching.

ABRSM diplomas
The Associated Board of the Royal Schools of Music (ABRSM) offers a range of diplomas in Performance, Teaching and Directing. The Academy encourages students to consider taking one or more of the Board's diploma qualifications in addition to the LRAM. Details can be obtained from www.abrsm.org

Employabilty
The Open Academy Business Placement Scheme provides front-line, professional experience in a range of innovative and stimulating environments. These opportunities complement both academic and practical study, and aim to provide a working knowledge of the current industry climate. The Professional Development Advisor offers 'drop-in' guidance as well as a wide range of useful support links on the Academy's intranet.

BMus Faculty Activity

'The foundations for (Karl) Jenkins's success were set in place... in his studies at the Royal Academy of Music, where the rigorous disciplines of classical composition were instilled in him'
The Times, March 2008

'The playing is impeccable'
The Guardian, June 2006

Orchestras and Ensembles
In addition to regular chamber music, the Academy provides comprehensive orchestral training: see p.44.

Ensembles for Singers
These include choirs as well as varied classes such as acting, movement, Italian song, German language and lieder, French song, English song, and opera. In Years 3 and 4 these elements are divided into two courses: Stagecraft and Opera, and the Craft of Singing in Modern European Languages.

Above: Leon Fleisher works with Academy students

Composition
The Academy's four-year undergraduate composition curriculum uniquely integrates the traditionally distinct areas of media and concert composition. See pages 14–15.

As a student composer, you will receive a rigorous and comprehensive technical training whilst learning to apply your skills in a variety of contexts, learning on the shop-floor by working regularly and closely with a variety of ensembles. From year three, you will specialise in either media or concert work, also retaining close contact with the alternative major through special seminars and practical projects. The professionally-equipped Creative Technology Lab supports every aspect of the programme, from digital editing and electro-acoustic composition to Writing to Picture and virtual instruments.

BMus Jazz

'The commitment to jazz teaching that has filtered through to the once classical-only UK conservatoires is not only producing highly skilled soloists, it is turning those institutions into hothouses for new, fully formed bands playing original material'
The Guardian, October 2009, reviews Symbiosis Big Band, in which Academy performers played the music of Academy graduate bassist Yuri Galkin

From September 2011 the Academy's undergraduate jazz programme will lead to a dedicated BMus (Jazz) degree (subject to validation by the University of London). This positive and exciting development builds on the distinguished track record of the Academy's Jazz Department and signals the distinctive training we offer to jazz students.

BMus Jazz students play in Big Band and other ensembles including workshops and combos.

One-Year Programmes

Exchange Programmes
The Academy has exchange agreements with conservatoires across the world. These are normally for students on a Bachelor programme who have reached the Academy's Year 3 entry level, but can also be for students on an MA or MMus programme.

The Academy has been awarded an Erasmus University Charter, was a founder member of the Erasmus movement, is a member of the Association of European Conservatoires and participates in the new European Lifelong Learning Programme. Exchanges are also available with institutions in North America, Australia and Japan.

Exchanges can be for one term, one semester or a full academic year and are normally a reciprocal arrangement. If there is no exchange agreement with your institution, or if a reciprocal student cannot be found, you may be offered a Year Abroad studentship. Please ask your own institution's exchange coordinator for further information.

Year-In Programmes
If you wish to benefit from undergraduate training at the Academy but do not require a full programme of study which leads to a qualification, the Academy offers a range of Year-In opportunities. All Year-In students are considered as fully-enrolled members of the Academy's student body, and have equal access to the Academy's resources (library, computers, practice rooms etc). Further information is available from www.ram.ac.uk or from the Registry.

The common principles are to:
> enable you to benefit from one year of conservatoire education
> provide you with tailor-made studies according to your individual strengths and needs
> offer you the same performance opportunities provided for degree students (with the approval of your Tutor and Head of Study)
> offer you appropriate academic subjects in consultation with your Tutor
> assess your practical and/or academic progress by examination
> provide a transcript of your studies, but no award (degree or diploma).

The categories are:

> Gap Year — if you wish to spend a year at the Academy before taking up a full-time undergraduate programme of study at another institution, at which you have already secured a place. Audition requirements are the same as for BMus.

> Year Abroad — if you are a non-UK student on a music degree at another institution and wish to benefit from a conservatoire education at the Academy by interrupting studies at your 'home' institution, when there is no existing exchange agreement in place. Study can be for one term, one semester or a full academic year. We encourage you to commence the study period in September. We prefer you to audition live (usually BMus requirements) but it may be possible to apply by submitting a recording; please contact the Registry for details.

> Organ Foundation — if you are a gap-year student preparing for an Oxbridge organ scholarship, or if you wish to develop your organ/choral direction skills before your formal university or conservatoire training.

Postgraduate Programmes

Head of Postgraduate Programmes:
Neil Heyde BMus, MMus, PhD, LMusA, Hon ARAM

Senior Postgraduate Tutors:
Rachel Baldock MA, MMus, PhD, LRAM
Sarah Callis BA, PhD, Hon ARAM
(pictured above, right)
Nicola Eimer Dip RAM, MMus, ARAM
(pictured above, left)
David Gorton BA, MMus, PhD, ARAM
(pictured above, second from left)
Briony Williams BMus, MMus, PhD, FTCL
(pictured above, second from right)

The Teachers
Professor Simon Bainbridge FRCM, Hon RAM
(Senior Professor in Composition)
Philip Cashian BMus, DMus, Hon ARAM
(Head of Composition)
Roderick Chadwick MA, MMus, LRAM, ARAM
Raymond Holden PhD, Hon ARAM
(Sir John Barbirolli Senior Research Fellow)
Roy Howat MA, PhD (Keyboard Research Fellow)
Timothy Jones MA, DPhil, LTCL
Deputy Principal (Programmes and Research)
Daniel-Ben Pienaar Dip RAM, MMus, ARAM
Peter Sheppard Skærved LRAM, ARAM
(Lecturer in Performance Studies)
Jeremy Summerly MA, MMus, Hon RAM
(Sterndale Bennett Lecturer in Music)

Introduction
The Academy provides an enormous range of opportunities for postgraduate students, including a broad selection of elective professional development courses. In order to get the most out of this dynamic environment students are expected to take a proactive approach to their programme of study. Each department has fixed Principal Study requirements that set a carefully chosen range of professional criteria you need to be able to meet. In addition, all master's degree students complete a Professional Portfolio that provides an open framework designed to encourage you to make the very best of the extraordinary range of opportunities available at the Academy. This ethos is carried over into project work for MMus and research degree students. The aim of the programmes is to provide the necessary encouragement and direction to help you get the most out of working with your peer group as well as from the expertise of staff and visiting specialists.

Our Range of Programmes
> Master of Arts in Performance (MA)

> MMus Concert Project and MMus in Performance and Research

> Master of Music in Composition — MMus Composition: see pages 14–15

> Postgraduate Diploma in Musical Theatre — PGDip: see pages 18–19

> MPhil and PhD in Composition or Performance Practice: see pages 40–41

Which Programme is right for you?
The Academy's postgraduate programmes offer a flexible and co-ordinated scheme of awards; from explicitly professional preparation in the MA to doctoral studies. Candidates interested in any of these programmes should apply to the Registry.

In addition to attending an audition, all MMus candidates are required to send in samples of their written work. MMus Concert Project candidates should also submit a concert proposal, and MMus Performance and Research candidates should submit a research project proposal.

Once admitted to the Academy, all postgraduate students receive regular tutorial advice to help with their educational and career decisions. There is provision for postgraduate performers to transfer from MA to MMus after one year for one further year of study, provided the necessary criteria have been met.

Programme Duration
The **MA** is normally a two-year programme, but in certain cases students can be allowed to take it in one year. Conducting normally requires three years, and postgraduate Vocal students who transfer to Opera may take up to four years to complete the programme. An assessment of suitability for a one- or two-year programme will be made at audition, according to the applicant's standard on entry, educational needs, and funding position. This can be reviewed during the first term of study.

The **MMus in Performance** options are similarly flexible, but the normal expectation is two years study and only a small number of students are permitted to take the one year option (which attracts a significantly higher fee).

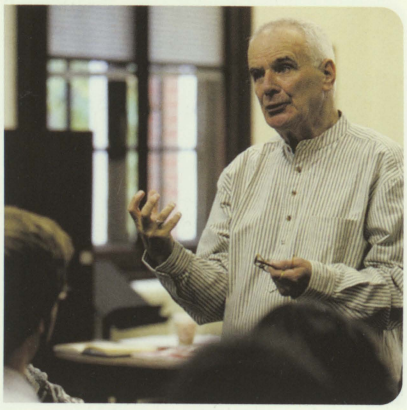
The **MMus in Composition** is an intensive two-year programme.

The **Postgraduate Diploma in Musical Theatre** is a nine-month course.

For the two-year **MPhil** and three-year **PhD,** which are both available in either **Composition** or **Performance Practice,** see pages 40–41.

LRAM teaching diploma
Many postgraduates additionally choose to study for the Licentiate of the Royal Academy of Music (LRAM) teaching diploma. The diploma provides a comprehensive, practically-based introduction to the principles of teaching.

MA and MMus in Performance



Introduction
The MA and MMus in Performance are aimed at aspiring professional performers who have normally completed an undergraduate course to a high level of performance before entry. The flexible programmes of study provide training to meet the demands of the profession and support for the development of an individual professional profile in an environment in which students are able to reach the highest possible standards. The programmes aim to form a 'bridge' to a performance career and those who apply should have a clear idea of their future aims.

Students are involved in the full gamut of ensemble and complementary activities: chamber music, orchestras, opera, early music, contemporary music, church music etc, as arranged by faculty and monitored closely by the Postgraduate Tutors, who assist in balancing the work-load.

Students at this level are expected to perform regularly. There are opportunities to play in lunchtime and early-evening concerts, to perform concertos with the Academy's orchestras, and to participate in performance classes and masterclasses, Composer Festivals and the Academy's wide range of competitive prizes and ensemble performances.

The **MA in Performance** focuses on a performer's professional development, and is designed to allow maximum flexibility for students to concentrate upon the range of activities offered within their faculty, and to develop their own performance initiatives. The Professional Portfolio (see below) provides a framework for students to prepare for a quickly evolving profession and is supported by a large team within the Academy.

Both of the **MMus Programmes** (**MMus Concert Project** and **MMus in Performance and Research**) have been created in response to the changing demands of the music profession and a shift of focus among concert promoters and recording companies to work on a project-by-project basis. The programmes are for students who wish to expand and develop high-level performance opportunities with practically-oriented academic study and research. Students come from diverse backgrounds, and may be conservatoire or university graduates with a range of career aspirations.

The **MMus Concert Project** focuses on the development and delivery of a concert event in all of its aspects, specifically exploring the roles of research (in the widest sense) in creating and sustaining performance opportunities. Students follow elements of the MA programme, and in addition explore their research interests through a concert event supported by a 5,000-word written component.

The **MMus in Performance and Research** aims to provide first-hand insight into the ways in which performance research is developing through different strata of the music profession, and to provide opportunities for students to explore a variety of projects (editorial, analytic / aesthetic, and a lecture-recital) under close supervision. Students follow elements of the MA programme, in addition to a specialist research pathway, which ultimately leads to a 10,000-word research project. All student work is focused directly on their developing performance profiles, with the aim of opening possibilities and supporting the highest aspirations.

Both MMus programmes are taught by a team within the Academy and visiting experts, and all students take part in a weekly workshop session which provides opportunities to explore the implications of the research perspectives opened by the courses in a direct practical context.

Principal Study (MA and MMus)
Learning Outcomes
You will be equipped technically and musically to demonstrate a distinctive interpretative personality in both solo and ensemble live concert performances. You will have gained confidence and experience with the range of skills expected of them in their area of the music profession, and learned critically to evaluate your own performance.

Assessment
> Final Recital (or equivalent)
> Concerto Assessment (or equivalent)
> Profile Report on Faculty Activity, including reports from individual lessons, concerts, performance classes, ensembles, etc.

Professional Portfolio (MA and MMus)
Learning Outcomes
You will be equipped to present a portfolio as summary of those aspects of your work while at the Academy that are of most importance for the development of your individual professional profile. A key aim is the development of confidence in adapting presentational skills to the demands of particular professional contexts.

All students produce promotional materials and a reflective commentary, but there is also a range of elective opportunities for you to extend their professional development in the following areas: Concert Workshop, Critical Interpretation, Promotional Skills, Education Work, and Technology.

Project Work (MMus only)
Learning Outcomes
You will have learned to establish research aims relevant to your individual development as musicians, and to draw on a range of research processes which allow such aims to be realised at a high level. You will have developed a critical awareness of how your work relates to developments within the profession and within practice-based research and/or musicology.

Options
One of:
> Research Project
> Concert Project.

Application Procedure

Email registry@ram.ac.uk

'Virtuoso forces of the London Sinfonietta, the Royal Academy of Music Manson Ensemble, Synergy Vocals, two narrators and a cluster of acoustics experts... this was an unmissable event, brilliantly brought off'
Evening Standard reviews the sold-out performances of Nono's Prometeo at the Royal Festival Hall, May 2008

'The Royal Academy of Music has a truly enviable international reputation'
Brass Herald, December 2008

Contacts: (pictured right)
Registrar and Head of International Affairs:
Philip White LRAM, FRAM

Assistant Registrar:
Claire Watts BA, PG Dip, Hon ARAM

Admissions Officer and International Co-ordinator:
Edward Kemp-Luck MA, ARCM, FRCO, Hon ARAM

Examinations and Data Officer:
Sharon Moloney BA, PGDip, Hon ARAM

Awards and Registry Administrator:
Daly Sarcos

Registry Services Assistant:
Appointment Pending

Telephone +44 (0)20 7873 7393
Fax +44 (0)20 7873 7394
Email registry@ram.ac.uk

How to Apply
The main audition period for entry to all Undergraduate and Postgraduate Programmes in September 2011 will take place at the Royal Academy of Music between 6th and 17th December 2010.

Application Procedure
Up-to-date application details are available at www.ram.ac.uk/study, which includes information about our online application system.

If you have a disability and require assistance with the application procedure, please contact the disability advisor: disability@ram.ac.uk

If you are applying for the MMus programme, you will need to provide written work as detailed on www.ram.ac.uk by the relevant application deadline. If the Admissions Board decides that the MMus is not suitable for you, you may be offered a place on the Master of Arts programme instead.

Deferred Entry
The Academy does not consider applications for deferred entry.

Open Days
Open Days are designed for the public to observe Academy work-in-progress. They are directed particularly towards candidates who may wish to consult specific staff on any aspect of the Academy 'experience'. Open Days are organised from late September by each department. For details please see www.ram.ac.uk/opendays, or contact the relevant department.
You are welcome to come to any of our many free public concerts during term-time to sample the Academy's dynamic atmosphere more informally.

Allocation of teachers and Consultation Lessons
The Academy takes great care over the allocation of students to teachers. Every effort is made to accommodate students' preferences but the final allocation is at the absolute discretion of the Principal. Consultation lessons may be organised with a professor prior to entry, for which there may be a charge, payable to the professor. Please contact the relevant department to organise this.

Key Application Dates
For auditions in East Asia, please contact the relevant centre by 1st October 2010 (see page 59). Dates for East Asian auditions are subject to confirmation.

1st October 2010
Application deadline for London auditions, including composition portfolios, recordings and MMus essays (except MPhil, Conducting, Choral Conducting, Musical Theatre and auditions in North America).

1st November 2010
Deadline for Musical Theatre applications.

Early November 2010
Notification of dates for auditions in London in December.

November 2010
Auditions in Beijing, Shanghai, Guangzhou, Chengdu, Hong Kong, Seoul, Taipei and Tokyo.

6th to 17th December 2010
Auditions in London.

10th January 2011
Application deadline for MPhil, Conducting and Choral Conducting, and for auditions in North America.

17th January 2011
Application deadline for MPhil

Late January 2011
Notification of North American audition dates.

February/March 2011
Choral Conducting auditions in London.
Conducting auditions in London.
Auditions in North America.

Entry Qualifications

'The Academy cast was packed with promise... Jane Glover, the Academy's new director of opera, both practioner and scholar, has talented singers to work with'
Opera magazine, July 2009

'One of the best and most touching performances we have seen this year'
Audience member, December 2007

Far left: Royal Academy Opera's production of Britten's 'Albert Herring'. Left: A masterclass with György Pauk.

The Academy does not discriminate against students on grounds of age, sex, disability, ethnicity, religion, etc. We do, however, judge applicants critically on their personal suitability for a course of study according to ability and their potential to develop into professional musicians. **The Academy's Disability Statement can be viewed at www.ram.ac.uk/disabilities**

Undergraduate Programmes: BMus, Gap Year, Organ Foundation

Minimum Age at Entry
Normally 18 on 1st September preceding the start of the programme.

Entrance Standards
Evidence of professional performing potential in your Principal-study, sound general musicianship and a good aural response. As a guide to the minimum technical standards expected, consult the syllabuses for Associated Board of the Royal Schools of Music (ABRSM, www.abrsm.ac.uk) examinations at Grade 8 and DipABRSM level or Trinity/Guildhall (www.trinitycollege.co.uk) examinations at Grade 8 and Associate Diploma (ATCL) level.

There is no formal minimum standard in keyboard skills, but an ABRSM Grade 5 minimum (or equivalent) is desirable in piano if keyboard is not your Principal-study, to enable you to improve your general musicianship.

Academic Qualifications for BMus (UK and Ireland)
> England and Wales: passes in two GCE Advanced level examinations, normally including a full A-level in Music. A pass at 'AS' level counts as half an A-level
> Scotland: B-grade and at least four C-grade passes in Highers, including Music. An A–C grade Advanced Higher qualification is considered to be equivalent to an Alevel pass
> Ireland: B-grade and at least four C-grade passes in the Leaving Certificate.

Other Qualifications which are accepted as equivalent to Music A-level:
> A pass in ABRSM Grade 8 (Theory) *plus* a pass in ABRSM or Trinity/Guildhall Grade 8 (Practical), or
> A BTEC National Award in Music.

The following will satisfy fully the matriculation requirement:
> BTEC National Certificate or National Diploma (three full units in Music at Merit or higher), or
> Access to Higher Education diploma, in Music, or
> International Baccalaureate: the Diploma, including music as a Group 6 subject.

International Academic Qualifications
You may check the acceptability of your qualifications at www.ram.ac.uk, but you should send copies of official transcripts or certificates with your application form, including English translations where necessary. If subsequently offered a place, you must send original documentation to the Registry before you can enrol.

Postgraduate Programmes

Minimum Age at Entry
Normally 21 on 1st September preceding the start of the programme

Entrance Standards
Performance level at least equivalent to a recognised music diploma in your Principal-study.

Academic Qualifications
You should normally be completing or have completed a full-time (undergraduate) programme of musical study. For the MA and MMus, you must possess a good Honours degree (normally in Music) or a recognised equivalent. For the MPhil, you must possess at least an upper second class honours degree, and it is preferable also to have a Masters degree.

English Language Requirements for International Students
If English is not your first language, you are required to demonstrate your language proficiency by 1st May 2011. The Academy has adopted the International English Language Testing System (IELTS — academic tests) and you should take this examination, in your own country, soon after accepting a place at the Academy.

Minimum overall IELTS scores are:
> BMus/Year-In: 5.5
> MA: 6.0
> MMus/MPhil: 7.0.

If you are joining the Vocal Faculty as a postgraduate student, you must score a minimum of 6.0 in the listening and speaking sections of the IELTS test.

Information on test centres can be obtained from www.ielts.org.

The Academy offers a short 'acclimatisation' course to selected international students before the beginning of the academic year, including a thorough introduction to the Academy and London life.

Fees and Awards

'It was amazing to come to a place where I thought everyone was going to be very snotty and posh — and to find other people of my age who just loved singing as well and were just normal — was amazing. So it's a brilliant place and I definitely wouldn't be here without it'
Katherine Jenkins television interview with Piers Morgan, October 2009

'The performances were excellent... with vigour and authority by the Royal Academy of Music students'
Sunday Times, February 2008

Application Fees

> Application fee: £85 (or £95 after the advertised closing date).
> Application fee for auditions in North America: £140 sterling.
> Application fee for auditions in Asia: Refer to local audition co-ordinator.

The Academy accepts payments by sterling cheque, UK postal order, bank transfer (bank details on www.ram.ac.uk) or credit/debit card. If you withdraw before attending the audition, you will not be entitled to a refund. Applications sent after the advertised deadline must include the late fee and may be placed on a waiting list for an audition.

Tuition Fees

Annual fees for full-time programmes for 2011–2012 have not yet been determined. Fees for 2010–2011, which are likely to rise, are:

	Home/EU	International/ ELQ
BMus	£3,290	£17,570
MA	£8,220	£18,400
MMus	£9,220	£18,700
MMus (Intensive 1-year)	£10,820	£20,960
MPhil/PhD	£4,870	£10,880
Year-In [Year Abroad	£8,840	£17,570 £8,840]
Organ Foundation	£8,840	£17,570
Musical Theatre	£11,750	£11,750
Musical Direction	£6,200	£6,200

Estimated average living costs: £10,000 per academic year.

Scholarships

Entrance scholarships are awarded on the basis of merit to selected candidates following audition. The Academy prides itself on being able to accept students purely on the basis of their potential and talent, and will therefore try to help deserving candidates as much as possible. The amount available for scholarships varies from year to year, with some funding coming from the Academy's own endowments and the rest secured through the generosity of individuals, companies, trusts and foundations.

Financial Assistance

The Academy may be able to assist some students (normally postgraduates and full-fee paying international students) towards the costs of their fees and living expenses. Details will be sent with your offer letter. Enrolled students who experience difficulties with living costs may also seek assistance from the Academy's 'Hardship' funds.

Awards and Loans for BMus students from the UK and European Union

Students with UK fee status taking up places on the BMus Programme should visit www.direct.gov.uk/studentfinance to be assessed for a 'fees' award. These awards and any loans required for living costs are administered through the Student Loans Company.

Similar arrangements exist for EU (non-UK) students, who can apply for a tuition fees loan through www.direct.gov.uk/studentfinance. (Maintenance awards are available only to UK students).

Financial Aid for USA Students

The Academy is a designated institution for American students to apply for study loans (see www.fafsa.ed.gov) or for deferment of payment on an existing loan account. The Academy's School Code Number is G11764 and the DOE code is 006696. Please contact the Admissions Officer in the Registry if you have any queries, or see www.ram.ac.uk/usloans

ABRSM International Scholarships

Each year the Associated Board of the Royal Schools of Music offers to full fee-paying international students one Undergraduate and one Postgraduate Scholarship in connection with, and on the recommendation of, each of the Royal Schools of Music. The Scholarships cover full-fees and part-maintenance for the duration of undergraduate programmes, and for one or two years for postgraduate programmes.

Only candidates who have attained, at the time of their application, a standard equivalent to a good pass at the DipABRSM of the Associated Board are likely to have a chance of success. Applicants at postgraduate level are expected to demonstrate advanced technical and musical accomplishment.

For further information please contact the ABRSM (www.abrsm.ac.uk), 24 Portland Place, London W1B 1LU
Telephone +44 (0)20 7636 5400
Email international@abrsm.ac.uk

Payment of Tuition Fees

Most European Union students will be entitled to pay fees at the 'home' rate provided they have not already gained a qualification at the same level as the programme they are joining, and meet certain residency conditions which are detailed at www.ram.ac.uk, www.ukcisa.org.uk and in the notes sent out with application forms.

Annual fees are normally payable in advance with a 25% deposit due in mid-April (31st January for candidates auditioned in Asia in November) and the balance due by the middle of August.

Certification of Fees

If you accept a place you must sign a written assurance, countersigned by a Guarantor, that you will pay the appropriate fees and have sufficient financial resources to cover living costs for your entire programme of study.

Your Audition

Audition Requirements
Full details appear online on the relevant department's page at www.ram.ac.uk and at www.ram.ac.uk/study — please check these regularly. You are welcome to contact the Registry or the department administrator if you have any queries.

The precise format for auditions will vary according to Principal-study. In most cases auditions will last from 20 to 30 minutes. As time is limited, you may be interrupted before you have performed a complete piece.

You may be given sight-reading or quick study tests. Instrumentalists may be asked to play scales, arpeggios, etc to ABRSM Grade 8 standards: see www.abrsm.org

Musicianship and keyboard skills tests may be required of all prospective undergraduates, who are asked to bring a short piano piece to demonstrate their level of keyboard skills.

Written paper: all undergraduate candidates are required to take a 50-minute written paper which comprises harmonisation of a short melody and a choice of short essay questions of a general musical nature. The Academy regrets that it cannot issue specimen papers.

Whilst the Academy provides a pool of accompanists for the London auditions in December, you are strongly advised to bring your own.

Access Arrangements
Please inform us well in advance if you are eligible for Access Arrangements. This will enable us to discuss your requirements and have the appropriate arrangements in place for you when you attend your audition. Please contact the Disability Advisor, disability@ram.ac.uk

Notification of Results
The Registry will notify all candidates of the result of their audition by post as soon as possible. All offers made are conditional upon the candidate achieving the stated educational and language requirements.

International Candidates
If you live in Europe, you must attend the main London auditions in December 2010 (except candidates for Conducting, Choral Conducting or research degrees). Other international candidates are strongly advised to do likewise (but also see below).

Please see www.ram.ac.uk/audition for full details of all international auditions.

Candidates from North America
If you live in Canada or the USA, you must audition in either London (December 2010) or North America (March 2011, in New York). Auditions in North America are not open to candidates for Opera, Percussion, Jazz, Organ, Harpsichord, Conducting, Choral Conducting, Musical Theatre or Research degrees. It may not be possible to audition Harp or Historical Performance candidates because of limitations at the host venues. The deadline for receipt of applications is 10th January 2011 and the application fee is £140.

Candidates from East Asia
Auditions take place in Beijing, Shanghai, Guangzhou, Chengdu, Tokyo, Seoul, Hong Kong and Taipei. If you live in East Asia, you must attend one of these auditions or the main auditions held in London in December 2010. Auditions in East Asia are not open to candidates for Opera, Percussion, Jazz, Conducting, Choral Conducting, Musical Theatre or Research degrees. It may not be possible to audition Harp, Organ or Historical Performance candidates because of limitations at the host venues.

Deadlines for auditions in East Asia are specified by the relevant centre. Application enquiries should be directed as follows:

PR China Centre
Professor Su Zhen,
Central Conservatory of Music,
43 Bao Jia Street, Beijing,
PR China 100031
Telephone/Fax +86 10 83511052
Email for Beijing and Guangzhou auditions:
China01@ram.ac.uk
Email for Shanghai and Chengdu auditions:
China02@ram.ac.uk

Japan Centre
Mrs Yoko Takamoto
65-1-203 Kamimaruko-tenjincho, Nakahara-ku,
Kawasaki-shi, Kanagawa-ken, 211-0007 Japan
Telephone/Fax +81 44 744 1687
Email japan.auditions@ram.ac.uk

Korea Centre
Dr. Jae Eun Shin, DMA
Telephone +82 (0)10 9334 8749
Email korea.auditions@ram.ac.uk

Hong Kong Centre
The Dean, Hong Kong Academy for Performing Arts
1 Gloucester Road, Wanchai, Hong Kong
Telephone +852 2584 8500
Fax +852 2802 4372
www.hkapa.edu

Taiwan Centre
Miss Aki Lin, 8F-1, #181, Chang-an E. Road,
Sec. 2, Taipei, Taiwan ROC
Telephone +886 (0)2 2772 9432
Fax +886 (0)2 2773 8834
Email taiwan.auditions@ram.ac.uk

Video Recordings
If you do not live in Europe, East Asia or North America, the Academy will accept videos (DVD all-region only).

All recordings must be received by 1st October 2010 and must be authenticated by a person of authority. You must complete both the standard London application form and the video form, which is available on request from admissions@ram.ac.uk. Please note that if you audition by recording, you will not normally be eligible for an entrance scholarship or financial assistance.

Credits

Jan Whitehouse

Carol McCormack

Patron
Her Majesty The Queen

Governing Body
President
Her Royal Highness
The Duchess of Gloucester GCVO, Hon FRAM

Vice-President
Sir David Lumsden MA, DPhil, Hon RAM, Hon FRCO

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Lord Burns GCB, Hon FRAM (Chairman)
Sir John Ritblat Hon FRAM (Deputy Chairman)
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Sir Howard Davies Hon FRAM
Matthew Ferrey
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Professor Roger Parker
Laurel Powers-Freeling
Simon Robey Hon FRAM
Martin Smith Hon FRAM
Jonathan Sumption QC, Hon FRAM
Tony Travis Hon RAM
John Willan ARAM

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Prof. Jonathan Freeman-Attwood
BMus, MPhil, Hon RAM, FKC

Deputy Principal:
Mark Racz BA, MFA

Deputy Principal
(Programmes and Research):
Timothy Jones MA, DPhil, LTCL

Director of Finance and Administration:
Jan Whitehouse CIPFA, MILAM, MIM, Hon FRAM
(pictured above left)

Director of Development:
Carol McCormack Hon ARAM
(pictured above right)

Director of Junior Academy
Ben Parry MA

Senior Administrative Officers
Registrar and Head of International Affairs:
Philip White LRAM, FRAM

Marketing and Communications Manager:
Peter Craik Hon ARAM

Librarian:
Kathryn Adamson MA, Dip Lib, Hon ARAM

Estates Manager:
Pete Smith GRSM, LRAM, FRAM

Academic Secretary:
Catherine Jury BA

Chancellor of the University of London
Her Royal Highness
The Princess Royal LG, LT, GCVO

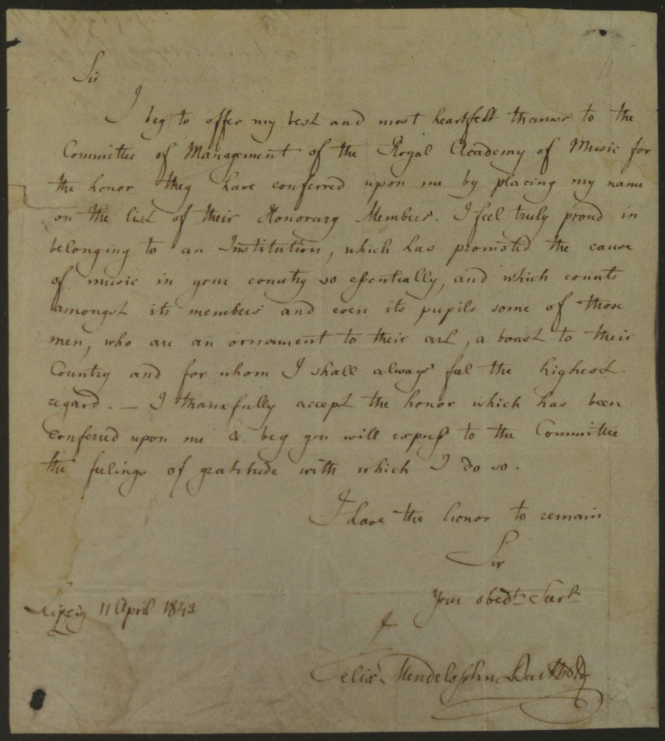
The Royal Academy of Music is a member of the University of London, one of the oldest and largest universities in the UK. Through its Colleges and Institutes the University of London offers the widest range of Higher Education opportunities in Britain, with over two thousand courses and unparalleled facilities for advanced research.

Every effort has been made to ensure the accuracy of this Prospectus at the time of publication. However, the Academy reserves the right to vary its programme and staffing according to circumstances.

Photography by Mark Whitehouse and Joe Dilworth.

Printed on paper manufactured using 75% recycled fibre (100% de-inked post-consumer waste) at a mill that has achieved the ISO 14001 environmental management standard.

Prospectus design and art direction: INTRO
www.introwebsite.com



Sir

I beg to offer my best and most heartfelt thanks to the Committee of Management of the Royal Academy of Music for the honor they have conferred upon me by placing my name on the list of their Honorary Members. I feel truly proud in belonging to an Institution, which has promoted the cause of music in your country so essentially, and which counts amongst its members and even its pupils some of those men, who are an ornament to their art, a toast to their Country and for whom I shall always feel the highest regard. — I thankfully accept the honor which has been conferred upon me & beg you will express to the Committee the feelings of gratitude with which I do so.

I have the honor to remain

Sir

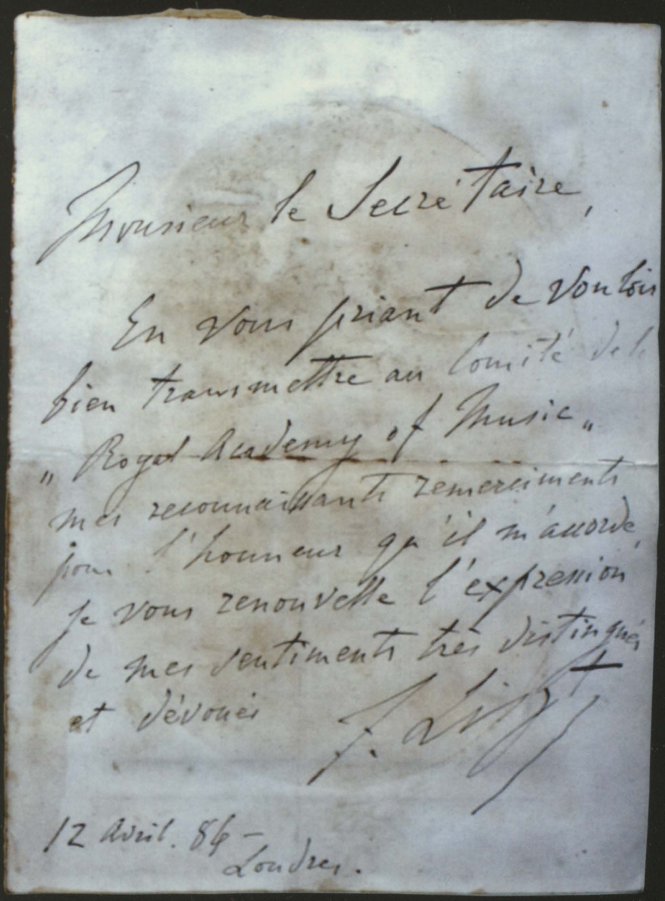
Your obedt. Servt.

Leipzig 11 April 1843

Felix Mendelssohn Bartholdy

Letter from Felix Mendelssohn-Bartholdy to the Royal Academy of Music, 11 April 1843. Written from Leipzig.

'Sir, I beg to offer my best and most heartfelt thanks to the Committee of Management of the Royal Academy of Music for the honor [sic] they have conferred upon me by placing my name on the list of their Honorary Members. I feel truly proud in belonging to an Institution which has promoted the cause of music in your country so essentially, and which counts among its members and even its pupils some of those men, who are an ornament to their art, a toast to their country and for whom I shall always feel the highest regard. I thankfully accept the honor which has been conferred upon me and beg you will express to the Committee the feelings of gratitude with which I do so. I have the honor to remain Sir your obedient servant'



Monsieur le Secrétaire,

En vous priant de vouloir bien transmettre au Comité de la "Royal Academy of Music" mes reconnaissants remerciements pour l'honneur qu'il m'accorde, je vous renouvelle l'expression de mes sentiments très distingués et dévoués

F. Liszt

12 Avril. 86 — Londres.

Letter from Franz Liszt to the Royal Academy of Music, 12 April 1886. Written from London.

'Monsieur le Secrétaire, En vous priant de vouloir bien transmettre au Comité de la "Royal Academy of Music" mes reconnaissants remerciements pour l'honneur qu'il m'accorde. Je vous renouvelle l'expression de mes sentiments très distingués et dévoués'

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Registered Charity No. 310007

Term dates 2011–2012

Acclimatisation week:
6th–9th Sept 2010

12th Sept–2nd Dec 2011
9th Jan–23rd March 2012
14th April–29th June 2012

President:
HRH The Duchess of Gloucester
Principal:
Professor Jonathan Freeman-Attwood